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THE COLLECTOR
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for his many fantastic worlds of adventure entertainment and enjoyment.

LOGO BY DON NEWTON

EDITORIAL

BILL WILSON

The illustration of Hyperman to the right, by John G. Fantucchio, is from a very limited edition of full-color buttons produced and sold at last year's NY Con. A scarce few are still available,at the price of 60¢ each (includes postage and handling) from me for as long as the supply lasts...

The following letter was received just prior to the writing of this editorial; hence, it was too late to be added to the letters pages. However, I feel it says a few things that are worth reading and are the proper comments to set the tone of this editorial:

"Dear Bill:

I'm nominating THE COLLECTOR #26 for the fanzine category of the 1972 ComicArt Awards. Why? What about the high- quality (and higher cost) fanzines with beautiful layouts, sensational pro art and color, interior as well as covers? Well,THE COLLECTOR is now one of these fanzines: witness this issue's beautiful cover and comic strip by Steve Ditko, and the detailed profile and art by pro Ken Barr, the delightful renditions by semi-pro John G. Fantucchio, and the color centerfold and interior color pieces. The only difference in art and quality between TC, and the slick mags is the low price.

But what about the article zines? Everybody enjoys reading these cheap, but well-done mags containing excellent reading of such variety as informative pieces interviews, editorials and book reviews!! You guessed it! TC is one of those too: editorial comments, book reviews by Tom Fagan, a great informative article on the "by-products of adventure" by Bill Cantey and two excellent interviews with pros Joe Sinnott and C.C. Beck. All of these features were surprisingly well-written, and made for some hours of enjoyment. THE COLLECTOR is up to par with any of the article-zines.

And finally, how in the name of Pozner could I nominate one of the modern, slick art and article-zines when they are not the genuine "fan" zines of old? Isn't THE COLLECTOR slick, well layed-out, extremely professional, and relatively high -priced? Yes, but it is exactly the same fannish zines it was years ago. It is amazing to me that you have maintained the atmosphere of a fanzine in a professionally-done magazine.

To cast a vote for one of the various types of fanzines: the slick artzine, the article-zine, or the fanzine (I eliminate the newszines and adzines as being more of a service to fandom) would be showing prejudice to the type of zine.Instead, I would choose a zine that truly represents all types, maintains a professional layout, and is reasonably priced. THE COLLECTOR immediately springs to mind and I hope it does get some sort of award for it heartily deserves it.

Bob Fleming/3 Clover Lane/Albion, N.Y."

First off, my personal thanks to Bob for his more-than-generous comments about the last issue of my humble publication.

Now, to turn to a number of things he said in his letter...

I appreciate Bob's vote for TC, and would like nothing better than to see TC get nominated for the award. (The nomination alone would give me a feeling of great personal satisfaction and accomplishment.) However, that is not the reason for my comment. The important thing I would like to see stressed is more concern for the fanzines Bob mentioned: the article-zine, the fanzine, the artzine, & the "combination-fanzine", as TC might be referred to as. I hope to see a trend away from nominating zines on a mere whim or fetish. If the awards do not reflect the true feelings of all voters, it is useless to award the winners in such a case, since they would not be the "real" winners in the minds of the fans.I'd also like to see adzines and newszines get the individual attention and recognition they deserve by the addition of a "special pro-ject" category, which would include cons and other activities also, if necessary.

I hope that all you fans voting for the Comic Art Awards will devote a reasonable amount of time and thought into your decisions for all categories. Recognize the artists, writers, stories, mags, and the like for their skill and success in getting their particular points across effectively. Only when all fans vote constructively will the awards represent a general feeling among all fans.

Well, enough of the "soapbox". Don't take the preceding comments as a soft-peddle for TC to win an award. As much as I would like to see that happen, I don't think this is the place to hard-sell.

I am glad to see TC finally getting the kind of recognition it deserves (comments like Bob's, dealers throughout the world, readership among professionals).It seems ironic that it's coming at a time when TC's career may be coming to an end. Of course, it depends on my plans after school and the possibility of any ability to work on it, but let's face it..I'm not gonna be publishing TC the rest of my natural life, as much as I feel right now I would like to. The possiblities of a career in art, design, printing, drafting, or ? are gradually becoming my main concern. Right now I'm thinking of TC on a basis of one-issue-at-a-time. With the completion of this issue, I can safely say that THERE WILL BE ANOTHER ISSUE OF TC, But, beyond that I don't care to speculate. As it is now, I'd suggest that if you're gonna enjoy this 'zine, you better do it now; it may not be long before you won't have TC to kick around any more....

On a happy note, let me end this issue's editorial by letting you know that if TC doesn't receive a nomination,we had at least two votes: Bob's and mine!

Peace/
Bill

For information re: The 1973 Comic Art Convention in New York City July 4th, write:

PHIL SEULING
621 Avenue Z
Brooklyn,N.Y.
11223

DUFFY'S TAVERN

DUFFY
VOHLAND

A LOOK AT THE DC BURROUGHS BOOK ADAPTIONS

I don't usually like to do a specific-request "Duffy's Taverns" (... I feel cramped for some reason), but I've been wanting to talk about the DC Burroughs books for some time now anyway. Before getting into individual comments on the strips, I'll list them in order of preference: "Carson Of Venus", "David Innes, Of Pellucidar", "John Carter Of Mars", "Beyond The Farthest Star", "Tarzan", and "Korak". (This probably doesn't coincide with your order-of-preference,but to each his own. I'd like to hear how each of you rate them.) I suppose the easiest way to go about it would be to give you my capsule comments on each strip one-by-one, & then add any collective thoughts I have on the subject at the end.

CARSON OF VENUS - I suppose I like this most of all because of Mike Kaluta (or, as he was dubbed by fellow " gangster " Jim Novak, "Muhwuh Kahoona").I can *never* get enough of this guy's art. (His cover for *House Of Secrets #101* has to be one of the year's best.) I don't really know what it is about his work, that I like so much. I see some Windsor ("Little Nemo") McKay influence in Mike's work,and hist art seems to have an overall "Golden Age" look about it.

As far as the writing goes, it fits the strip quite well; it's rather wordy at times, but a series such as this needs such wordiness to convincingly tell the story in Carson's descriptive narrative. Wein is one of the three best writers in comics today; the other two being Denny O'Neil and Steve Englehart. (Aside to Mr. Paul Kupperburg: I'm not trying to swipe your previously-printed comment, it's just that I whole-heartedly agree.) So far, I think he's done an excellent job. The only thing I don't like about the strip is its shortness.

DAVID INNES OF PELUCIDAR - At first, I didn't really care for this strip a lot because I thought Alan Weiss' art was a bit too unprofessional (at least in its finished, printed form). I was later to find out that this was due to Alan's being a better penciller than he is an inker. (Look at Tarzan's left foot on the splash page of *Weird Worlds #1*.)He seemed to improve quite a bit in his inking abilities between the first installment of "Pellucidar" in *Korak #46* and the second in in *Weird Worlds #1*, because the artwork looked a lot better. Things really took off, though, when the series got a (Ha!) new inker by the name of " Crusty Bunker ". (Who, in case you don't know by now, is not one person; rather, "He" is Neal Adams, Tony DeZuniga, Berni Wrightson, and just about anyone else who wants to get in on the inking fun. "Crusty" has also inked Howard Chaykin's pencils for *Sword of Sorcery #1*. Just for the heck of it, see if you can tell who inked what, whenever the credits list "Bunker" as the inker on a particular strip.) Now, with Mike Kaluta on the strip, the art should continue to be even better.

Again, the scripts are great. (Of course, I particularly like the series in general because of its use of dinosaurs, which I used to collect -- plastic models ...not the real ones, dummy!)

JOHN CARTER OF MARS - I consider the series the best of the three major ERB series being done by DC. The story reads very nicely; Marv Wolfman is getting better all the time.

I was a bit apprehensive when I happened to hear that Murphy Anderson was to do the art; he seemed to be a bit "too establishment". Buy after seeing the first

installment, I was more than happy,except for his giving the Tharks two whole upper torsos rather than just an extra set of arms. Gray Morrow did a very nice job on the second installment, but there seemed to be too many panel corrections by editor Kubert. And, of course, another artistic change made with *Weird Worlds #4* replaced Murphy Anderson with Sal Amendola and Joe Orlando. This change should be nice, but I may be so used to Murphy's interpretation that it'll take a while for me to take the new team's version to heart.

BEYOND THE FARTHEST STAR - I really like this strip, even after seeing only a few segments of the series. Mainly, again because of the art. For coming on the scene so quickly (or, at least seemingly so) Dan Green has done a suprisingly good job. He uses a nice "open" style (similar to Mike Kaluta's work), yet has pretty - well kept the panels "full". I have a feeling that Murphy Anderson's interpretation, after one issue by Howard Chaykin will make it look too much like his work on "John Carter". Why didn't "those in charge" leave Anderson on "Carter", and

put Amendola and Orlando on "Beyond"?

I haven't decided whether or not I like the way it's being written yet. Wolfman (I think) has done okay so far, generally speaking, but I think science fiction strips should be done more in Len Wein's "wordy" style because of everything that has to be described. It especially needs more dialogue and narration, because of the few number of pages it has each issue. (This, I feel, holds true for any back-up strip, for that matter.)

TARZAN - You're probably wondering why I put ol' Tarz so far down on my list right? Well, that may be why: just the fact that he is so old, and has been done so many times in the various media. Oh sure, the strip is a lot better now than it was during its latter days at Gold Key but still anything can get just a little tiring after so long. (I think this is why I like DC's versions of ERB's lesser-known series better; because they are new-er, fresher, and haven't been done quite as much.)

Another thing I haven't liked about the DC series so far is its lack of continuity. Joe Kubert has been making each issue (since the origin sequence) a separate story unto itself, with no continuing supporting characters or sub-plots. This tends to dull the series a bit.

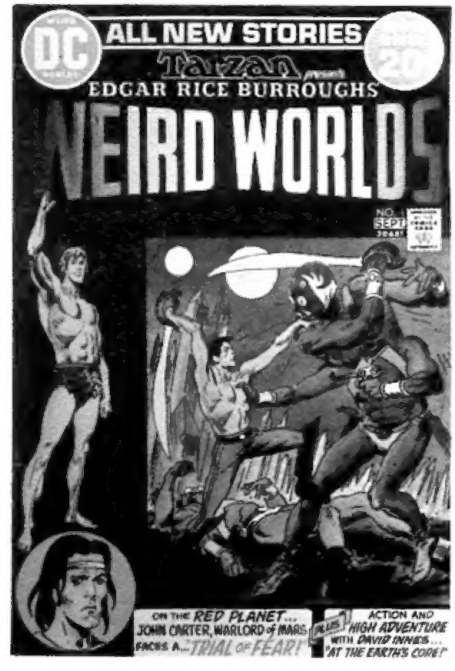
The art? Well, of course I think Joe is great -- who doesn't? At times, however, he does seem to get a bit too loose & rough. (But I love his women's faces.) Though Kubert's interpretation of Tarzan is great, I don't see how Don and Maggie Thompson (or anybody, for that matter) can prefer his version to Burne Hogarth's. (I saw a copy of Hogarth's new *Tarzan Of The Apes* book at Dave Hartman's a while back, and I think it's superb.

KORAK, SON OF TARZAN - Even though Korak is at the bottom of my rating, that hardly means it's bad...far from it, in fact. I like it better now than I did when DC first took it over. Wein isn't the right writer for this strip, though. Whereas his wordiness helps most of the other strips he does, it didn't work on this one. Bob Kanigher's scripts work out better; the pacing is faster, the dialogue snappier, and everything seems better since he took over the writing chores on the series.

I liked Frank Thorne's art on *Mighty Sampson* and *Tomahawk* better than I have so far on "Korak", but his work is tightening up and getting better.

Generally speaking, DC has done a superb job on the ERB works. I'd like to see some of Burroughs' other material covered in the future, but I don't know how much chance there is of this happening, since there is talk of discontinuing *Weird Worlds* (and *Sword Of Sorcery*) even before substantial sales reports are in. (Stupid, huh?) Let's hope this is only a rumor.

- DUFFY VOHLAND -


DC
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Tarzan
EDGAR RICE BURROUGHS
WEIRD WORLDS
NO. 1 SEPT
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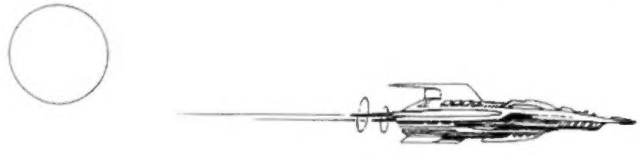


the gods of mars

The LEGACY of

Edgar Rice Burroughs

by BILL CANTEY

The current crop of DC comics, featuring the characters and creations of Edgar Rice Burroughs, are attracting attention several times over. First, as an introduction to the *real* worlds of Burroughs and especially the most enduring character of popular fiction, Tarzan. With Joe Kubert handling the editorial chores as well as the lion's share of the artwork, this natural choice of a leading feature in a most welcome series is giving many fans of escape entertainment their first real look at Burroughs' most successful creation, as well as pro-viding them with another superb effort by Kubert. Old time Burroughs addicts, who go into convulsions whenever a "me Tarzan, you Jane" type of ape man makes an appearance, are thanking God all over the place that this most recent comic-strip version is telling it like it is, was, and should be. (As a side-note, this fan was luckier than most,since the Johnny Weissmuller movies are a treasured memory of early childhood;the Burroughs books being discovered and enjoyed for the first time in my early teens. Accordingly, reviewing both will always be a favorite pasttime.)DC's *Korak, Son of Tarzan* was a logical choice as a second title from the position of sales management; but the second most popular Burroughs character is John Carter of Mars. More about him later...much more. Since the Tarzan magazines are readily available, and Kubert's solid reputation is well-known to graphic story fans, the best criticism to make in the ape-man's direction is "git 'em". With a line-up of over twenty novels to draw from, as well as a back-log of artwork by Hal Foster, Burne Hogarth, and Russ Manning, classic comic fans and Burroughs buffs should be well satisfied with the results.

Of the lesser known characters,Korak should prove to be the most flexible. There's not as much book material to draw from (or adhere to), and experts on the subject are not nearly so likely to become upset over liberties taken with Korak. Further, having Joe Kubert's "protege" as artist for Tarzan's son is an interesting touch. In truth, Thorne's style resembles his editor's enough to cause second and even third looks. Having locked in on Tarzan and Son,DC seems to be taking an experimental approach with their other Burroughs adaptions. Sadly, the attempt to publish thicker, less-numerous 25¢ titles proved unsuccessful, and some solid secondary features were forced out of *Tarzan* and *Korak* to form a third magazine called *Weird Worlds*. But, even if this "B team" of Burroughs is not getting DC's full consideration, the adaptions are faithful to the original concepts. Carson of Venus, which is still hanging on as the co-star of the 20¢ Korak mag, is very competently handled by writer Len Wein and artist Mike Kaluta. (Though this may unfortunately change in the nearfuture.) In fact, I suggest the Carson strip tops the title feature. Pellucidar, the world at the earth's core, was tossed over into *Weird Worlds*; and again the story-telling of Len Wein is well done,but not so well rendered as Carson or the Jungle mags. Still, that's just an opinion.This fan's second favorite world of ERB is Pellucidar. This eight novel series,supported by a variety of characters (including my absolute favorite,Tarzan), is most captivating. The idea of a world within our world is so intriguing, that Pellucidar itself becomes the main character of the Inner World series. "Beyond The Farthest Star" has shown up as a secondary feature in the 20¢ Tarzan. This tale of the future, written late in his career, is possibly the least-romantic of all Burroughs' stories. But again, more liberties can be (and have been)taken. From its current indications,I suspect that Tangor will begin to resemble Flash Gordon much more than the original novel.

Although DC has placed Tarzan's own name and face on *Weird World*'s cover in an obvious attempt to cash in on this character's public appeal, the starring character is John Carter of Mars, Burroughs' second most well-developed creation. As with the other features,this is not the first attempt at graphic-story representation, but it might be the best so far... Might, because the highly capable talent of Reed Crandall has produced the most beautiful, but sometimes inaccurate, illustrations of Barsoom, Burroughs' super-romantic concept of Mars. Still, Murphy Anderson has done a superb job on the art chores, and both he and Gray Morrow have delivered an adaption to satisfy the most demanding Burroughs enthusiast. Superficially,the only complaints I have are that the Tharks or green monster men of Mars, have not been faithfully depicted. The set of secondary limbs positioned at their waist double as arms or legs. Tharks very often lend support to their oversized torsos by resting the knuckles of those secondary hands, ape-like, upon the ground ... they are biped and quadruped. Also, the DC Tharks have ray guns, not the super accurate rifles with explosive bullets, described by Burroughs in the original text. Other evident discrepancies are largely the fault of the limited scope of the comic magazine's abilities and allowances. For example, the most competent colorist in the industry could never hopr to capture the impossibly beautiful Barsoom on the page of a comic book. The only hope would be for cover paintings as an indication of authenticity. The merging and blending of colors would tax the talents of any of the most popular illustrative painters around. As for story-telling, John Carter arrives on Mars mother-naked, and meets his romantic interest, Deja Thoris,in the same condition (some enchanted evening). It's been argued that, since the novels of Burroughs are written in a decidedly vic-torian attitude, naked didn't really mean naked, but scantily clad. Bull! A

Title logo by CLYDE CALDWELL.
Opposite page: John Carter of Mars, and ally Tars Tarkas battle the Plant Men, as illustrated by KEN BARR.

large portion of Burroughs' characters run around bare-ass from time to time, & wear a brief G-string (a favorite Burroughs word) the rest of the time. While I'm willing to submit that Dejah may have been allowed to retain that small triangle of cloth, her royal duds and/or harness would have been encrusted with precious gems and taken as booty by her captors, the Tharks.

Of course, all of the players in the tales of Burroughs behave themselves on stage; what they do between the acts is up to the imagination of the reader. At least one professional agrees with this premise: *Reed Crandall*, commissioned to provide illustrations for Canaveral Press produced several Barsoomian babes, that were perhaps too hot for what was to be a fine line of Burroughs hardbacks. Finally seeing print in Wallace Wood's *Witzend* as a Reed Crandall-ERB Portfolio, the paintings and illustrations featured more than one bare-breasted Deja Thoris, and a completely nude Thuvia. (Tarzan had La, high priestess of Opar; John Carter had Thuvia, maid of Mars.) In his work for Dell Comics, Crandall made his babes less bare, and his monsters less monstrous.... since the old bugaboo, "comics are for kids" was even more prevalent then, than now. Numerous Crandall illustrations have appeared in the very fine Burroughs fanzine, *ERB-dom*, and *SQUA TRONT #3* sports a beautiful Barsoom painting on its bacover and interior illos include a scene from the unauthorized "Tarzan On Mars", a lost novel written under the name of : John Bloodstone. Although Crandall is not completely accurate in his Burroughs rendering, he is never off the mark in capturing the action and attitude of the swords-man of Mars; and remains this fan's own choice as number one Barsoomian artist, running neck-and-neck with Frank Frazetta as an all-time favorite Burroughs artist.

In 1964, Richard A. Lupoff wrote "Monsters Of Edgar Rice Burroughs", for *CASTLE OF FRANKENSTEIN* magazine.This fine article, containing illustrations by Reed Crandall and Frank Frazetta, preceeded his book, *"Edgar Rice Burroughs:Master Of Adventure"*, and was a forerunner of that Canaveral Press publication. Obviously , the explicit analysis of the entire works of Edgar Rice Burroughs was done with a great deal of affection for the books themselves, as well as a genuine determination to consider the Burroughs books as having value for their literary content. It is a beautiful, well-written book with splendid renderings by Frazetta and Crandall, and had Mr. Lupoff been more prudent, his book would've been universally accepted by all of Burroughs fandom as a valuable guide and reference aid, in addition to an entertaining insight. But, Lupoff was a former fan writer, and could not resist expounding on his pet theory, regarding the literary series, John Carter Of Mars.

It was Lupoff's notion that ERB drew heavily on two previously published English novels by Edwin L. Arnold, blending the character of one with the environment of the other, and adding the spice of his own imagination to create his Barsoomian swordsman. Lupoff presented a good case, pointing out what appeared to be startling resemblances between Arnold's "Phra the Phoenician" and Burroughs' John Carter. Then, adding credibility by comparing Arnold's Mars to Burroughs' Barsoom. Arnold's Martian novel, "Lieut. Gullivar Jones" was recently republished by Ace Books as "Gullivar Of Mars", with an introduction by Lupoff, presenting the novel as the source for the Burroughs series ... (Incidentally, the "Gullivar Jones -- Warrior Of Mars" character tried by MARVEL Comics bears no resemblance to Arnold's original, although the concept may convince the less-enlightened fan, that John Carter is indeed a direct "descendant" of Arnold's earlier effort.) While Lupoff was pretty well privileged to present his ideas and theories in his <u>own</u> book, it was the addition of his " no-doubt " foreword in the Ace book, that got him into some very warm water with his fellow experts. L. Sprague de Camp disagreed (albeit mildly) with the Arnold-Burroughs theory in *AMRA*, an excellent fanzine that specializes in heroic-fantasy. Incidentally, de Camp holds the opinion that heroic-fantasy and sword & sorcery are synonymous terms; which disqualifies John Carter as heroic-fantasy since a pre-gunpower technology is basic as a condition of heroic-fantasy/sword & sorcery, according to de Camp. But, for my purposes, and the purposes of this article, John Carter <u>is</u> considered a form of heroic-fantasy, sword & <u>science</u>, if you will; sword & sorcery being a branch on the same tree. As for Lupoff, it was Sam Moskowitz, the dean of American science-fiction fandom, that jumped down his throat and tapdanced on his tonsils. In a ripping rebuttal that considerably lived the pages of *ERB-dom*, Moskowitz charged Lupoff with an attempted fraud, against fandom. Dick Lupoff's reply, and Sam Moskowitz's final word make for some brisk reading in a later issue of the same fanzine. Really great stuff, and a good example of the theory/counter-theory discussions that remain deeply ingrained in Burroughs fandom as a vital part of his legacy. Lupoff might have gained support for his theory if Ace had published a dou-ble novel including Arnold's "Phra The Phoenician" <u>with</u> "Gullivar Of Mars"...and if Mr. Lupoff had presented his theory as a theory. In fairness, "Phra" and "Gullivar" being "ancestors" of John Carter remains a charming possibility, with each fan continuing his own research.

The more obvious and inviting of as-of the Burroughs legacy <u>are</u> best presented by his Barsoomian swordsman.The origin of John Carter remains an enigma to this day. His mode of travel between Earth and Mars has never been explained. Further, the affection of the Tharks for attacking with lance and sword, when they possess such splendid firearms makes little sense most of the time. It is absurd to suggest that the author was lacking in imagination, since Burroughs had enough creative imagination to fill over sixty novels. If he was impatient to get to the meat of the story, then so were his readers. And therein lies a portion of the Burroughs charm...

John F. Roy, literary executive of Burroughs, Inc., took a fling at solving the mystery surrounding John Carter's birth and childhood. (As often - repeated in the series, Carter remembers nothing of his earlier years.) Although Mr. Roy did not present a convincing solution, he did make an intriguing discovery. "Bur-

DEJAH THORIS

JOE SINNOTT

roughs", the story-teller of the Barsoomian adventures, is not Edgar Rice Burroughs. Clues given in the narrative indicate a much older man. But, J. F. Roy rather steps in it when he concludes that John Carter must be a genuine Virginian, because of information gleaned from the series' dialogue. But, if John Carter suffers from some form of amnesia, (...and clearly he does) then his relatively lately accepted identity of an adult, professional fighting man from Virginia is not a satisfactory explanation of origin. Like a man who loses his memory would try to check his identification, and accept what he finds; "John Carter" carries the label and brief life history of John Carter, army officer and Virginian.

Michael Resnick, Barsoomian expert, and accredited author of two Burroughs pastiches, "The Goddess Of Ganymede" and "Pursuit On Ganymede", has a theory that Carter is originally from Mars. And most Burroughs fans (myself included) have the impression that Carter is ancient.

But neither John F. Roy nor Michael Resnick has vouchsafed a theory on the puzzle of Carter's ability to spring back and forth between worlds; which leaves it in the realm of fandom. Likewise, the suicidal practice of the Tharks to attack with blade or spear when stealth and long range shooting would be more practical, is also a great discussion question.

THE BURROUGHS BULLETIN, a publication of The Burroughs Bibliophiles, managed to set forth another interesting problem ... "Fantastic Fencing Folios", a well written article by John Harwood, concluded that it is physically impossible for a single swordsman, no matter how expert, to successfully defend himself against two or more attackers of even mediocre quality when attacked simultaneously. And yet, John Carter (among others) does it all the time. Does this information spoil the concept? Hardly. The article is based on an interview with a fencing master and weapons expert who remains a devoted fan of the impossible Barsoomian.

My personal thoughts and theories on John Carter have caused no revelation in the past, and will affect none now. Their purpose is merely to aggravate the curiosity and imagination of my fellow fans. I once wrote an epistle on how John Carter was an Atlantean and a great champion of their war games, contests to settle international disputes. Especially bred and trained, Carter's popularity constitutes a threat to the powers-that-be. Drafting him as their first spaceman, the clever Atlanteans shoot our hero into space, on a one-way trip to nowhere. But the joke's on them... "Carter" lands safely on Mars, just before their whole bloody continent sinks into the sea. Martian scientists eventually return him to Earth, where he somehow displaces and replaces a Captain John Carter. How much time he spent on Mars or Earth is up to the individual fan ... The "test tube" product of the ancient Atlanteans proves to be virtually deathless. But occasionally the "ghost soul" of Carter leaves his body, flies to Mars, and consorts with the long-dead Barsoomian population. Ectoplasmic players, dashing across the face of a long-dead world. Just a theory, but it fits in well with the dream-like visitations that the narrator, Burroughs (or "Burroughs"), experiences with the returning John Carter before the swordsman reenters his mortal form and resumes his Earthly existence. Also, the phantom bowmen of Mars, who can only kill you if you believe they exist, are clearly spiritual in nature and dream-like in quality. Now, is everyone nicely confused?

The Tharks' affinity for attacking with sword and lance instead of their more effective firearms is much easier to understand. The violent heritage of the giant green men cannot be denied. ...They must make war, not love. But for them, to win completely is also to lose. The human type Martians maintain the atmosphere factories that mean life itself to everything that lives on Barsoom. A final victory for the green monster over the red men of Mars would result in a slow death for the victors. The Tharks, then, are suffering from a highly sophisticated form of hysterical paralysis. They must fight; but dare not win... And only use their highly-effective weapons to gain a special prize or to keep from being wiped-out. Ridiculous? Think about Viet Nam, first, then decide.

However, providing food for thought is only the smallest part of Edgar Rice Burroughs' Barsoomian swordsman. It is over ninety-nine percent pure adventure-entertainment. If Burroughs didn't invent the sword & science concept of mixing flying machines with flashing blades, primeval monsters with advanced mechanics, & beautiful women with mighty men, he certainly brought the sum of all the parts together most successfully. An impossible concept, and impossible to match:

Edgar Rice Burroughs' Barsoom.

-BILL CANTEY-

AN E.R.B. EPILOGUE - CATALOGUE OF REFERENCE AND RELATED ITEMS

The first and most logical source of information on the Barsoomian books, are the books themselves. Available in paperback form from BALLANTINE BOOKS,Inc., 101 Fifth Ave., New York, N.Y. 10267; there are a total of eleven volumes. Strangely enough, the series wasn't finished. The last book leaves John Carter and company stuck on Jupitor, having been abducted by that planet's sinister skeleton men. Some of Burroughs' less kind critics have suggested that the series was finished about a half-dozen volumes back; and a more careful author might have confined the series to a trilogy. Fie, on them! But it might be prudent to confine your initial order to the first few books,after you've written to BALLANTINE expressing your interest and requesting their list of available titles.

The SCIENCE FICTION BOOK CLUB, Garden City, N.Y. 11530, recently began a republishing of the John Carter of Mars books in hardback with dust-jacket paintings by Frank Frazetta. Already available are: "A Princess Of Mars", "Gods Of Mars / Warlord Of Mars", and "Thuvia,Maid Of Mars / The Chessmen Of Mars". (The last two are double novels, under one cover.) More, unrelated, books, offered by the club also have Frazetta dust-jackets.

And while I'm on the subject,I can't refrain from mentioning that two ACE Paperback reprints of the Pellucidar series "At The Earth's Core" and "Pellucidar" , have mind-snapping cover paintings by Mr. Frank Frazetta. Although Frazetta himself has said that he'd most like to be remembered for his Robert E. Howard (Conan)illustrations and paintings, the Frazetta work for the Inner World series indicates to this fan more feeling for that particular setting than any other.

Richard A. Lupoff's "Edgar Rice Burroughs: Master Of Adventure" is also available from ACE Books, 1120 Ave. of the Americas, New York, N.Y. 10036. Interior illustrations are not nearly so good as in the hardback, but you get the same sub-ject matter for only 95¢.

The springboard for entering *ERB-dom* is a $5.00 fee for a twelve-issue sub, to Camille Cazedessus Jr., P.O. Box 550, Evergreen, Co. 80439. Or, 50c will nab the current copy of this excellent fanzine if you're the more cautious type. A large number of back-issues are available, and are usually listed in its catalogue sec-

"GHEK"

A Look At One Of EDGAR RICE BURROUGHS' most unusual characters

By special request from author BILL CANTEY, we asked artist ROBERT KLINE to render an illustration of Ghek, the kaldane...

"...a great scene-stealer from THE CHESSMEN OF MARS..."

Bill has this to say about the character, one of Burroughs' most unusual:

"Ghek is my choice of 'best supporting actor' in the John Carter adventures, and a great scene-stealer from *The Chessmen Of Mars*. Anyone who's read the fifth Barsoomian book would recall the strange relationship between kaldane and rykor... But the character is best described in J. G. Huckenpahler's 'Barsoom, a Glossary'."

Huckenpahler's definition follows:

"KALDANES. Creatures inhabiting the valley of Bantoom, somewhat resembling human heads. They cover themselves with or-naments of precious metals and jewels, so that little more than eyes, nose, and mouth are discernible. The eyes are far apart and protruding; the nose scarce more than two small, parallel slits set vertically above a round hole, which is the mouth. They have six short, spider-like legs and two stout chelae, which grow just in front of the legs and resemble those of an earthly lobster. They live in hivelike communities, working toward the perfect brain. They build round, dome-topped towers, about 40 feet in diameter and 60 feet high. A kaldane attaches itself to a rykor by means of a bundle of tentacles at the back of the head, which seize the spinal cord, thus controlling every muscle of rykor's body."

"RYKOR. A headless body used by the Kaldanes of Bantoom. The body is beautifully proportioned, and the skin is of a slightly lighter red than that of the red Martians. They are eyeless,and have a rudimentary nervous system and a correspondingly minute brain."

"GHEK. A kaldane, third foreman of the fields of Luud. He aided Tara of Helium and Gahan of Gathol in escaping, from Bantoom, and during their imprisonment in Manator."

Bill Cantey further comments on the strange creatures created by ERB:

"Evolving from a primitive beginning wherein the more intelligent kaldane rode upon the back of the faster & stronger rykor in a mutually beneficial method of survival, the pair gradually assumed their present state with the rykor totally dependent on the kaldane,who actually "plugs in" his feelers & takes over the rykor's nervous system, effecting complete control and receiving all sensations. Ghek even suggests that a kaldane can enjoy love-making with either another kaldane on a female rykor, or with an ordinary Martian female. A kaldane can even change partners, and experience the sexual feelings of male or female.(They must have the wildest parties in the universe.) Imagination plus: the Burroughs touch."

tion, *THE FANTASY COLLECTOR*. Good to superb drawings and paintings based on Barsoom are too numerous to be listed... but John Carter fans would be especially interested in:

ERB-dom #6 - Two fine articles by Mike Resnick, "The Art Of Jetan" and "The History Of Life On Barsoom". Plus, a map of Barsoom by Resnick, complete with references.

ERB-dom #7 - A "John Carter Of Mars In Comic Strip Form" article by Cazedessus, with graphic examples presented in half-tones. Additional information on the Barsoomian maps by Resnick.

ERB-dom #23 - Sam Moskowitz's blistering review of the Lupoff theory on Arnold and Burroughs ... and more information on Barsoom (and Amtor) by the same writer.

ERB-dom #24 - John F. Roy's discovery, that the "Burroughs" story teller cannot be Burroughs himself.

ERB-dom #25 - More on John Carter by J. F. Roy, including his thinly based assumption that Carter must be a genuine Virginian.

ERB-dom #27 - Another map of Barsoom, by John F. Roy, with related information. Great feature.

ERB-dom #29 - Lupoff's rebuttal to Sam Moskowitz's charges, and a final word by both.

ERB-dom #'s 30-41 contain a complete glossary of Barsoomian terms and names...

ERB-dom also published Michael Resnick's "The Forgotten Sea Of Mars", a sequel to "Llana Of Gathol". Unfortunately, this amateur effort is out-of-print. But, a beautiful poster of Richard Corben's painting of the Thark, Tars Tarkas, is available. Much more Burroughs - oriented material is offered by Caz's *OPAR PRESS* and *THE FANTASY COLLECTOR*, including vintage hardbacks, pulps, and comic - strip collections.

THE BURROUGHS BIBLIOPHILES is presently fouled up, by this fan's definition ... The last yearly membership fee of $5 netted a two-page newsletter. (... Which mightn't have been so bad, except that an all-Frazetta 'zine was promised.) Anyway, Cazedessus stocks much of the "BIB'S" materials. But, *THE BURROUGHS BIBLIOPHILES* is not a rip-off organization; here's hoping it recovers.

Finally, and briefly, more sword & science tales are available to the avid fan. First, the already-mentioned Mike Resnick's Ganymede books. *PAPERBACK LIBRARY, 315 Park Ave. S., New York, N.Y. 10010.*

Michael Moorcock's Warrior Of Mars trilogy is highly reminiscent of ERB's Barsoom. *LANCER BOOKS, 1560 Broadway, New York, N.Y. 10036.*

Jack Vance's Planet of Adventure series is not of the Barsoomian flavor: less romance and beauty. More guts and grit... Good reading. *ACE BOOKS, 1120 Ave. of the Americas, New York, N.Y. 10036.*

Robert E. Howard's "Almuric" is a one-shot novel with a fine flavor of heroic fantasy in the sword & science vein. A real ace from *ACE BOOKS*.

Edwin L. Arnold's "Gullivar Of Mars" is actually a whimsical tale, involving a not-too-heroic hero. *ACE BOOKS*.

Andre Norton's "Witch World" series is more like sword & sorcery. But her hero does manage to take an automatic pistol into this strange, medieval world. *ACE BOOKS*.

Ted White's "Qua", beginning with "Phoenix Prime", is another gem, wherein the world itself gradually emerges as the main character. *LANCER BOOKS*.

John Norman's Counter-Earth Chronicles places an Earth born hero on the unknown planet Gor. Solid, almost possible, conditions from the science-fiction viewpoint, build a convincing world where fly-ing saucers can exist with sword swinging heroes. Heroic-fantasy in depth. *BALLANTINE BOOKS*.

Stretching the premise further, to include any story wherein the hero is a highly capable Earthman who is somehow transported to a strange world, we could include the classics, "A Connecticut Yankee In King Arthur's Court", and "Gulliver's Travels", as well as Pierre Boulle's "Planet Of The Apes". Moving into the comics world, the list of comparisons grows even more. Flash Gordon, Buck Rogers, Adam Strange, Thunda, and the reverse

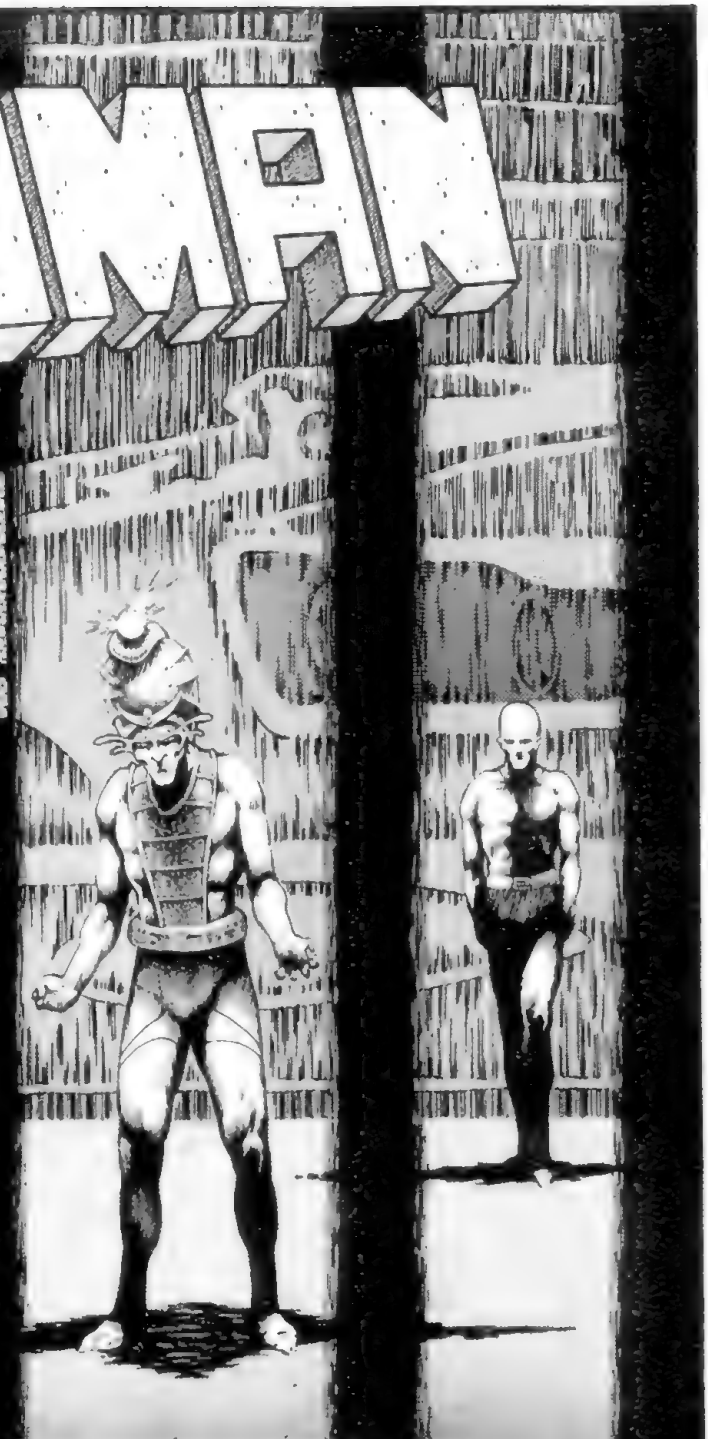
am Strange, Thunda, and the reverge John Carter, Superman. Just where the concept begins or ends is up to the fantasy fan; but for this fan, John Carter is the center of the quest. And you might as well jump into the center...

- Bill Cantey -

PART 1

NOMAN

PART TWO



THE TALE WE HAVE WOVEN HAS TAKEN QUITE AN UNEXPECTED TWIST OF FATE. *NOMAN* HAD BEEN CAPTURED BY *WIGRAMAN*, ONLY TO FIND THAT HIS CAPTOR WAS BUT A PART OF THE EVIL GROUP OF INDIVIDUALS, LEAD BY THE ALIEN *CONTIMITUS*...

TAKEN TO THEIR STRONGHOLD, *NOMAN* FORCEDLY FOUND HIMSELF SUBJECTED TO A STRANGE, DOMINATING MIND MACHINE...

HIS PERSONALITY WAS ALTERED--*DRASTICALLY!*..

NOW *NOMAN* CAN NO LONGER KNOWINGLY COMMIT ANY ACT THAT ANOTHER PERSON WOULD NOT WISH HIM TO DO. AS WAS ONCE SAID, *NOMAN* WAS *GOOD* TO BEGIN WITH, BUT *NOW*...

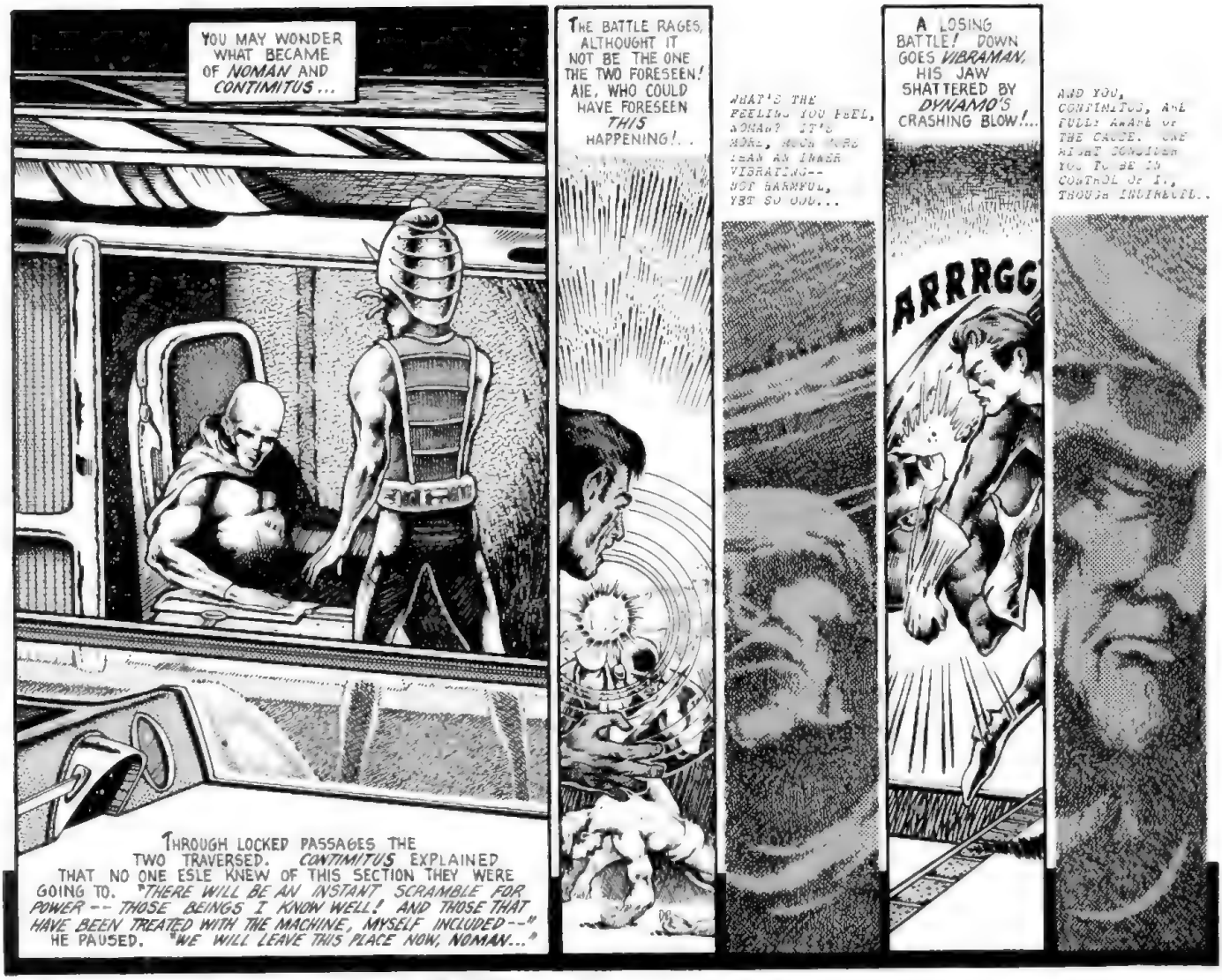
THEN CAME THE EXPLOSION, AND AS THE CHAMBER CAVED IN, *NOMAN* ESCAPED. HE TRANSFERED HIS CONSCIOUSNESS TO ANOTHER OF HIS ANDROID BODIES, AND AFTER THAT HE RETURNED WILLFULLY, HOPING TO HELP!...

THE SUPREME IRONY! BY ACCIDENT *NOMAN* TRIGGERED THE VERY SAME MACHINE THAT HAD BEEN USED UPON HIMSELF AS THE EVIL *CONTIMITUS* STOOD DIRECTLY IN ITS PATH! THE ENERGY STRUCK OUT, CLEANSING PURIFYING ENVELOPING THE WOULD BE MONARCH! AT THAT MOMENT, PAIN AND AGONY WAS HIS ENTIRE WORLD. ALL HIS BITTERNESS, ALL THE FIENDISHLY EVIL QUALITIES INSIDE HIM FOUGHT DESPERATELY TO WARD OFF THE *CHANGE*! BUT IT COULD NOT BE STOPPED. *CONTIMITUS* FOUND HIMSELF HELPLESS...

AND SO ONCE AGAIN *NOMAN* ENTERED THE CHAMBER, AND HE FOUND HIMSELF VERY PLEASANT WITHIN! FATE WAS NOT SUCH A CRUEL MASTER AFTER ALL!...

VAN PINKOSKI

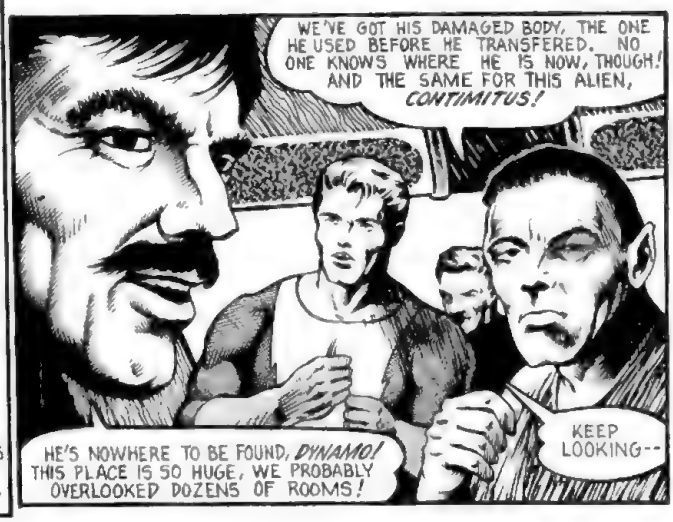
CONTIMITUS STANDS STONE STILL, UNSURE, UNBELIEVING. THE SHOCK OF WHAT HAS HAPPENED SLOWLY PASSES; HIS MIND FIGHTS THE ADAPTION, UNSUCCESSFULLY! CONTIMITUS PRESSES AWAY THE PANIC WITHIN HIM, AND DECIDES WHAT SHALL HAPPEN NEXT...
NOMAN -- COME WITH ME --
MY CLOAK --
VIBRAMAN TOOK CONTROL, FOR HE REALIZED WHAT THE NEWLY ARISEN SITUATION MEANT! HIS STERN, MERCILESS COMMANDER WAS NOW HELPLESS, UNCAPABLE! NOW ALL THIS WOULD BE HIS!...
AS CONTIMITUS AND NOMAN EXITED, THE BLIND MASTER OF SOUND BEGAN SHOUTING OUT HIS ORDERS! THERE WAS MUCH WORK AHEAD, DEBRIS TO BE CLEARED AWAY, RECONSTRUCTION TO BEGIN... AND EVIL SCHEMES TO BE FABRICATED...
SUDDENLY THE SHATTERED FRAGMENTS OF WALL FLY ABOUT, AND VIBRAMAN RECOILS FROM THE SHOCK! T.H.U.N.D.E.R. AGENTS! IMPOSSIBLE! HOW, HOW? MOMENTARY CONFUSION STAYS HIS HAND -- AND DYNAMO LAUNCHES HIS ATTACK AGAINST THE MAN HE HAD THOUGHT LONG DEAD!...
2


YOU MAY WONDER WHAT BECAME OF NOMAN AND CONTIMITUS...
THROUGH LOCKED PASSAGES THE TWO TRAVERSED. CONTIMITUS EXPLAINED THAT NO ONE ESLE KNEW OF THIS SECTION THEY WERE GOING TO. "THERE WILL BE AN INSTANT SCRAMBLE FOR POWER -- THOSE BEINGS I KNOW WELL! AND THOSE THAT HAVE BEEN TREATED WITH THE MACHINE, MYSELF INCLUDED--" HE PAUSED. "WE WILL LEAVE THIS PLACE NOW, NOMAN..."
THE BATTLE RAGES, ALTHOUGHT IT NOT BE THE ONE THE TWO FORESEEN! AIE, WHO COULD HAVE FORESEEN THIS HAPPENING!..
WHAT'S THE FEELING YOU FEEL, NOMAN? IT'S MORE, MUCH MORE THAN AN INNER VIBRATING-- NOT HARMFUL, YET SO ODD...
A LOSING BATTLE! DOWN GOES VIBRAMAN, HIS JAW SHATTERED BY DYNAMO'S CRASHING BLOW!...
ARRRGG
AND YOU, CONTIMITUS, ARE FULLY AWARE OF THE CAUSE. ONE MIGHT CONSIDER YOU TO BE IN CONTROL OF IT, THOUGH INDIRECTLY..

HOURS PASS! THE T.H.U.N.D.E.R. AGENTS LEARN FROM THEIR PRISONERS OF THE MACHINE AND THE EVIL MASTERMIND, CONTIMITUS...

HOW HAD THEY FOUND THIS PLACE? THE T.H.U.N.D.E.R. AGENTS HAD BEEN ABLE TO TRACK NOMAN AFTER ONE OF THEIR STAFF HAD DISCOVERED ONE OF HIS ANDROID BODIES MISSING FROM THEIR LABRATORIES...

VIBRAMAN AND THE CAPTURED MEN WERE TAKEN AWAY-- THE SEARCH CONTINUES FOR NOMAN, BUT UNSUCCESSFULLY...


WE'VE GOT HIS DAMAGED BODY, THE ONE HE USED BEFORE HE TRANSFERED. NO ONE KNOWS WHERE HE IS NOW, THOUGH! AND THE SAME FOR THIS ALIEN, CONTIMITUS!
HE'S NOWHERE TO BE FOUND, DYNAMO! THIS PLACE IS SO HUGE, WE PROBABLY OVERLOOKED DOZENS OF ROOMS!
KEEP LOOKING--

WHERE IS NOMAN?

TURN THE PAGE, READER, AND YOU SHALL KNOW!*

*PLEASE EXCUSE THIS ASININE BLURB!

THE CRAFT WINGED GRACEFULLY THROUGH THE EMPTINESS THAT SURROUNDED IT. THE COLD SHALLOWNESS OF THE COSMIC SEA THAT SEPARATES WORLDS AND GALAXIES. NOMAN IS WITHIN THIS GLEAMING SPECK. ALTHOUGH HE IS COMPLETELY UNAWARE OF IT RIGHT NOW. UNCONSCIOUS, HE STILL LIES WITHIN THE CHAMBER...
THE EARTH BECOMES A DOT OF LIGHT, ONLY SLIGHTLY LARGER THAN THE OTHERS AROUND IT. THE COURSE IS CALMLY SET BY COMMATUS, WHOSE DEFTLY TRAINED HANDS PASS KNOWINGLY OVER THE CONTROL PANEL!..
CONTINUED —

DESAAD

"Before you die, do you have any last words to say?"

BIG BALD BALDY

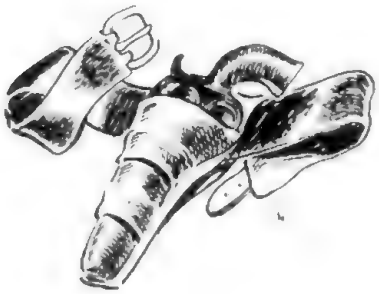
"Sweetie, baby, your screen name will be... KING KONGO-GO, and we're gonna make a million coconuts!"

TENN PERCENTAH

HIGH DAWN

DON NEWTON:

A PORTFOLIO OF WESTERN ILLUSTRATIONS



All of the illustrations presented in this portfolio were originally scheduled for publication in a hardcover western book, *High Dawn*, written by Carlisle Raht & edited by Bruce Hamilton. However, after completion of the illustrations and editing, author Raht decided to re-write a portion of the book, and eventually decided to pull the entire book! In the meantime, editor Hamilton and artist Newton worried about the long delay in publication of the book, and voiced their views to Mr. Raht ...without reply. With the publication delay lingering for years, Bruce and Don contacted Mr. Raht, saying they wanted no part of the project which was taking several years. The final chapter in the *"High Dawn Project"* was written recently when Mr. Raht died, at the age of 92, before finishing the re-write of the book...

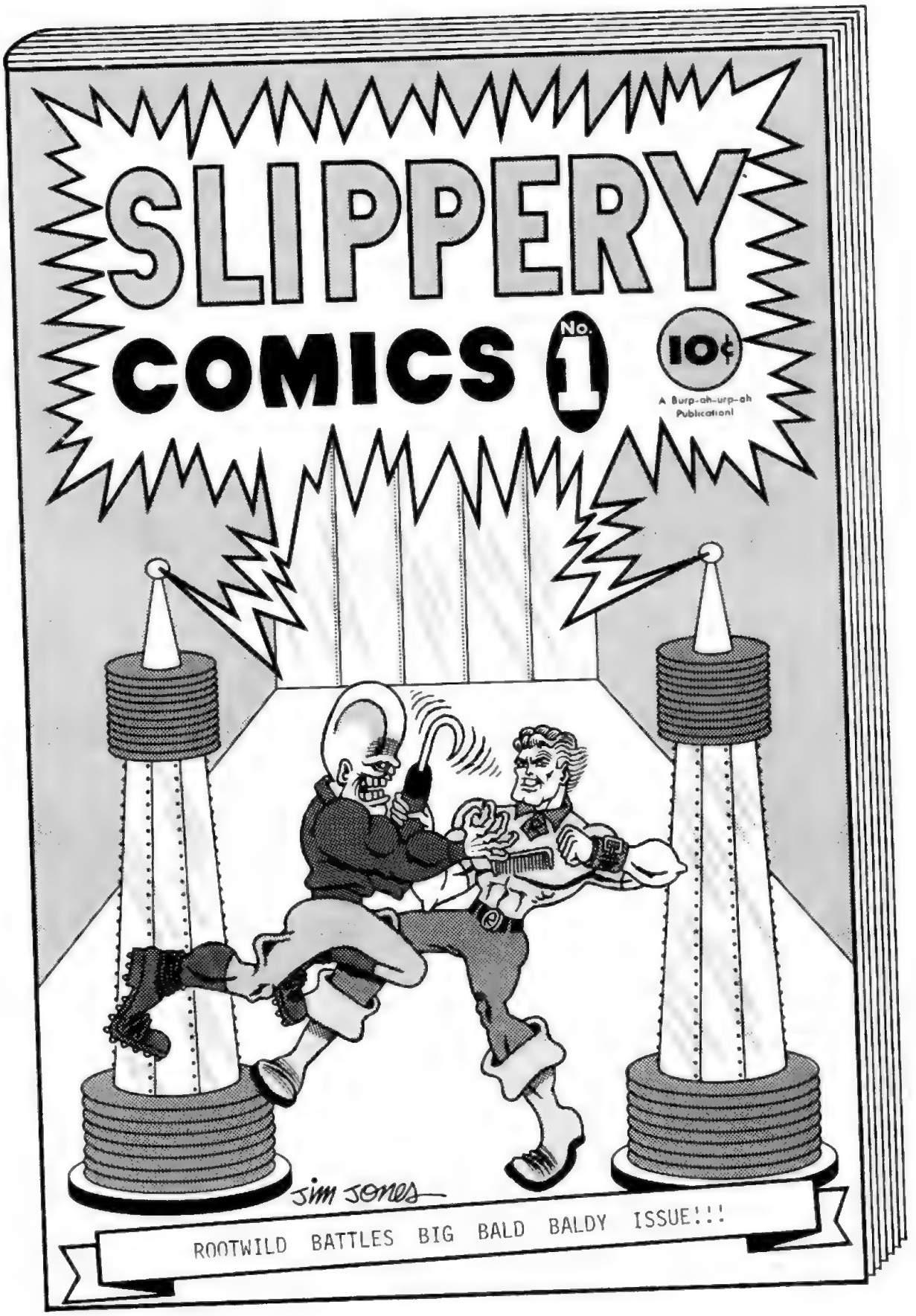
Aware of the great interest fandom took in the project during the years of uncertain publication dates, we are presenting a number of the illustrations that Don Newton did for the project to give *TC* readers an idea of what the book would have been like had the situation turned out differently. This brief portfolio in no way reflects the professional layout and overall appearance the finished product may have had, but it does present a side of the artist not previously known to general fandom. It is our hope that this feature will be interesting and enlightening to Don Newton and western art fans alike.

Please send your comments re: this feature to:
THE COLLECTOR, 1535 Oneida Drive, Clairton, Pa. 15025

Who knows? Perhaps with enough encouragement from the readers, both Don Newton and Bruce Hamilton will again combine their efforts to produce a similar product for fandom in the near-future. I'm sure that after looking over the next few pages, you will agree that such a project would be destined to be a winner.

--Bill Wilson

NEWTON


SLIPPERY
COMICS
No. 1
10¢
A Burp-ah-urp-ah Publication!
Jim Jones
ROOTWILD BATTLES BIG BALD BALDY ISSUE!!!

ROOTWILD

REMEMBERED BY

Sim Sones

We're going back... back... back to the first GOLDEN AGE OF COMICS. Let's relive those thrilling days of yesteryear! WHAM! POW! ZAM! KA-BOO-O-OM! The legendary ROOTWILD... RETURNS!!!

Comic heroes remembered... journey back in your memory...back to those days when the comic-book was king! For many, comic-books were fantasy lands of pulpy paper and gaudy colors.In them you could fly faster than a speeding bullet... or swing over the chasm between one hundred story buildings on a thin strand of silken rope. Remember the colorful masks, capes, boots and gloves; those bulging muscles and toothy smiles of the many, many heroes? They were so numerous... I hope one of your favorites is among this partial list:

Superguy, Pratman and Bobin, Elasticman, Captain Canada and Plucky, Green Beetle, Blue Hornet, Lieutenant Marvelous, The Strange Ranger and Kee-mo-tonto-sah-hay, (How did that cowboy and his faithful Indian friend get in here?) The Torchy Human, Tub-Mariner, Pigeonman, Devildare Silverquick and Greyhawk-a-a-a-a-a-a-a!

These were all household names, but do you recall... ROOTWILD? You might have missed this one. ROOTWILD was the chemically-created super-hero who lept from the pages of *SLIPPERY COMICS #1*. Nostrils flaring, every sinewy muscle flexed, sprang the lanolin-enriched hero... ROOTWILD!

Myron Muskrat was that ordinary, mild, meek, ninety-eight-pound weakling research chemist who, in reality, was... ROOTWILD! Myron discovered a new [and to this day unheard-of] vitamin... LLABMUG. With the aid of pills made from this wonder chemical, Myron Muskrat became... ROOTWILD!!!

However, something was definitely amiss. As a typical super-guy, ROOTWILD was two hundred and twenty-five pounds of quivering, steely muscle.But he still had Myron's unruly hair. How could the Man of Llabmug face and conquer the underworld with unsightly fly-away hair? Another miracle formula was discovered at the drug store in a handy squeeze tube. The master criminals no longer laughed when they saw him! Now they trembled in awe at the sight of his well-combed hair and clean, healthy scalp!!!! The pills of LLABMUG, a squeeze of the tube and... ROOTWILD was ready for action !!! Combining super strength and a handy squeeze tube, he soon put crime on the SKIDS!!!

At the thrilling conclusion of the first story, Myron was trapped in a cosmetic factory while in pursuit of... BIG BALD BALDY. High above a steaming vat of hand lotion, on a narrow catwalk,crouched our little Myron. To the right:a muscular hulk charged!!! It was, of course, BIG BALD BALDY. His beady, little, red eyes glinted in a shiny bald head about the size of a watermelon. BALDY looked like three Yul Brynner's rolled into one and just as frightening! To the left: A gorilla the size of a small mountain snarled!!! The coarse, hairy, shaggy beast grunted through yellow teeth. Lumbering forward, he resembled a furry freight train!

"Gee," thought Myron, "if I could get the gorilla to use some of the slick -um from my hair tonic tube..I'd get him a red cape to wear...then shave his chest and tattoo a big yellow "A" on it. Why, he could call himself THE APEMAN!!! Then he might even have his very own comic book...no, on second thought, Edgar Rice Burroughs' estate would probably sue."

BIG BALD BALDY was about to pulverize Myron with his massive, rocky head. Thinking quickly, Myron reached into a pocket for the wonder pill, LLABMUG. He grabbed a bag of gumballs instead of the super pills; a natural mistake,since the wonder drug pills resembled his supply of orange gumballs. "Gleeps! This must never happen again," thought Myron. "I'll just have to switch to licorice gumballs!!!"

BALDY's head, a craggy projectile, was about to hit Myron right in his delicate tum-tum. Myron clutched for a secret holster beneath his research - chemist's smock. He whipped out the handy squeeze tube; squirting almost the entire contents of the tube on the narrow catwalk. It was too late for BALDY to halt his bull-like charge; slipping on the greasy kid stuff, he tumbled, headlong, into the vat of gurgling hand lotion! Myron rubbed the remaining drops of hair-tonic into his scalp, and while combing his hair, he watched sympathetically as BIG BALD BALDYsoftened to death ...

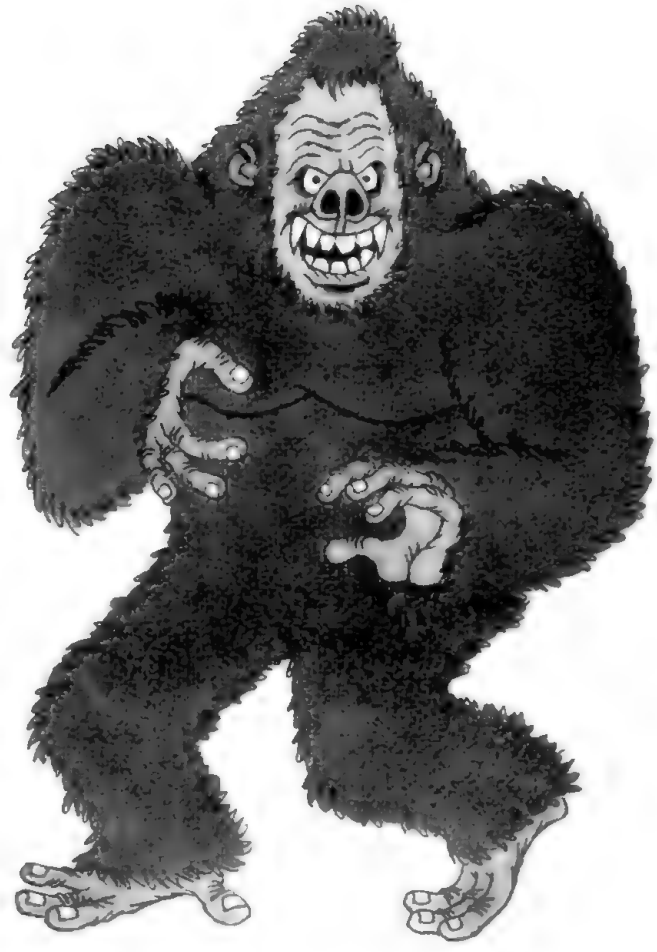
As BIG BALD BALDY sank beneath the steaming, scalding chemical turbulence, he was humming a few bars of "Smoke Gets In Your Eyes cha-cha-cha." All that was left on the surface of the boiling vat of hand lotion were a few bubbles.

Disposing of the gorilla was a snap ... Myron gave him a bunch of bananas he had hidden up his left sleeve for just such an emergency. A passing motion picture agent took the now docile beast to Hollywood, and the rest is screen history. This agent, Tenn Percentah, gave the hairy one the name...KING KONG-GO! His first starring picture was made and KONG-GO became a star. He made just the

ROOTWILD

"A pill-a-day, and I, as ROOTWILD, will put all the criminals away!"

MYRON MUSKRAT



"Well, that's show biz," thought JOE.

KONGO-GO

one movie; then nothing. No new offers came his way. Everybody said he was wa - shed-up. Brokenheartedly, KONGO-GO retired to a banana plantation in the wild of the San Fernando Valley, just a few freeway minutes from Hollywood. One day, after years of cinema inactivity, his agent visited him at the banana ranch...

"Sweetie, how would you like to do a TV series?" asked Tenn Percentah.

"Burp!" exclaimed KONGO-GO.

"But baby, I haven't told you the snapper! You'd be playing an animal doctor on a small jungle island. The series is called "BEN COCONUT"! How about that, sweetie?"

"Belch-o-o-oh!" said KONGO-GO.

"Are you still sticking to that crazy idea of yours about doing nothing but great, big, wide-screen pics?"

"Burp-a-ur-pah!" replied KONGO-GO.

"KONGO-GO baby, I don't know how to break it to you, but sweetheart, I think you've had it in the flick biz! Wait.... o-oh, wait...there is one chance for you to get back on top...sweetie, what you need is a NEW name. KING KONG-G '..... it's SO-O-O dated. Sa-a-ay baby, how about...Tab Yung?"

"I'm partial to the name...Joe," said the gorilla, who after years with an actors studio, had learned to talk. He had a distinct advantage; he already knew how to scratch.

"I l-o-o-ove it sweetheart! MIGHTY JOE YUNG; it's a natural, baby!"

"Well, that's show biz," no thought Joe.

In *SLIPPERY COMICS #2*, BIG BAD BALDY returned to menace ROOTWILD! Somehow, BALDY escaped from the vat of boiling hand lotion. Near the end of the story: ROOTWILD was watering a Tana tree ...He did this as a favor for another super-hero friend of his...Mr. BAND-AID, who bore a striking resemblance to a mummy. The Tana tree was located right next to an alligator pit. BIG BALD BALDY crept up stealthily behind our watering hero...

A quick karate punch to the kneecap momentarily stunned ROOTWILD. This was the moment BALDY needed to swiftly tieup the lanolin kid with unbreakable chains made of petrified yogurt. The shiny domed villain was about to push ROOTWILD over the edge of the precipice into the pit filled with 100,000 hungry, snapping alligators!

"Before you die," hissed BALDY, "do you have any last words?"

"Well...I could recite the Comics Code, but that's suh a bore." Then, flipping his golden mane of hair, ROOTWILD dislodged pounds of dandruff directly into BALDY's laughing eyes. This then surely was the end of BALDY, as he tripped over his own big feet trying to avoid the flying dandruff, and fell screaming into the slimy depths of the alligator pit!

In *SLIPPERY COMICS #3*, old BALDY came back as an alligator suitcase. He snapped shut on Myron's ankle, laying him up for about a week. When Myron Muskrat (ROOTWILD) got out of the hospital, he made the alligator suitcase into fifty wallets, as mementos of the case. This then, was the end of BIG BALD BALDY's career of crime.

I never saw any more issues of *SLIPPERY COMICS* after that...

NOMAN

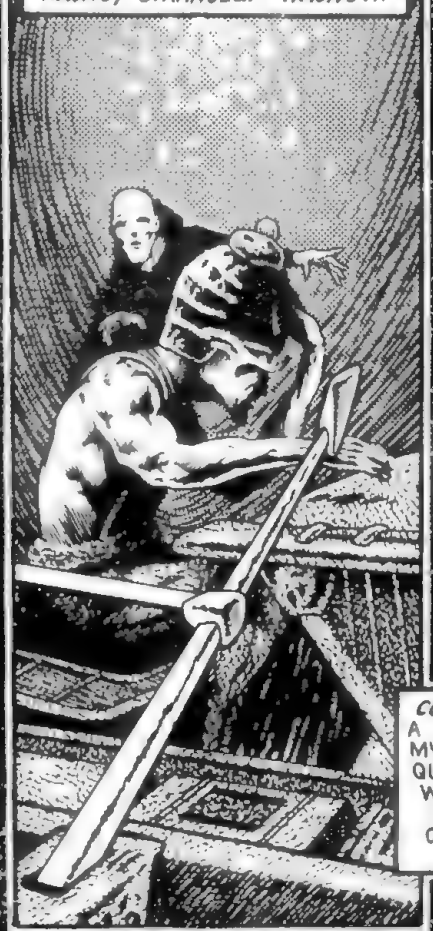
PART 2

NOMAN AWOKE, SENTIENT OF HIS SURROUNDINGS. HIS BRILLIANT MIND, THE ONLY MORTAL REMAINS OF THE AGED PROFESSOR DUNN RAPIDLY ATTAINED CONSCIOUSNESS, KEEN TO ANALYZE THE SITUATION.

"CONTIMITUS -- WE ARE -- IN SPACE -- " *"AND YOU ARE AT LAST AWAKE -- "*

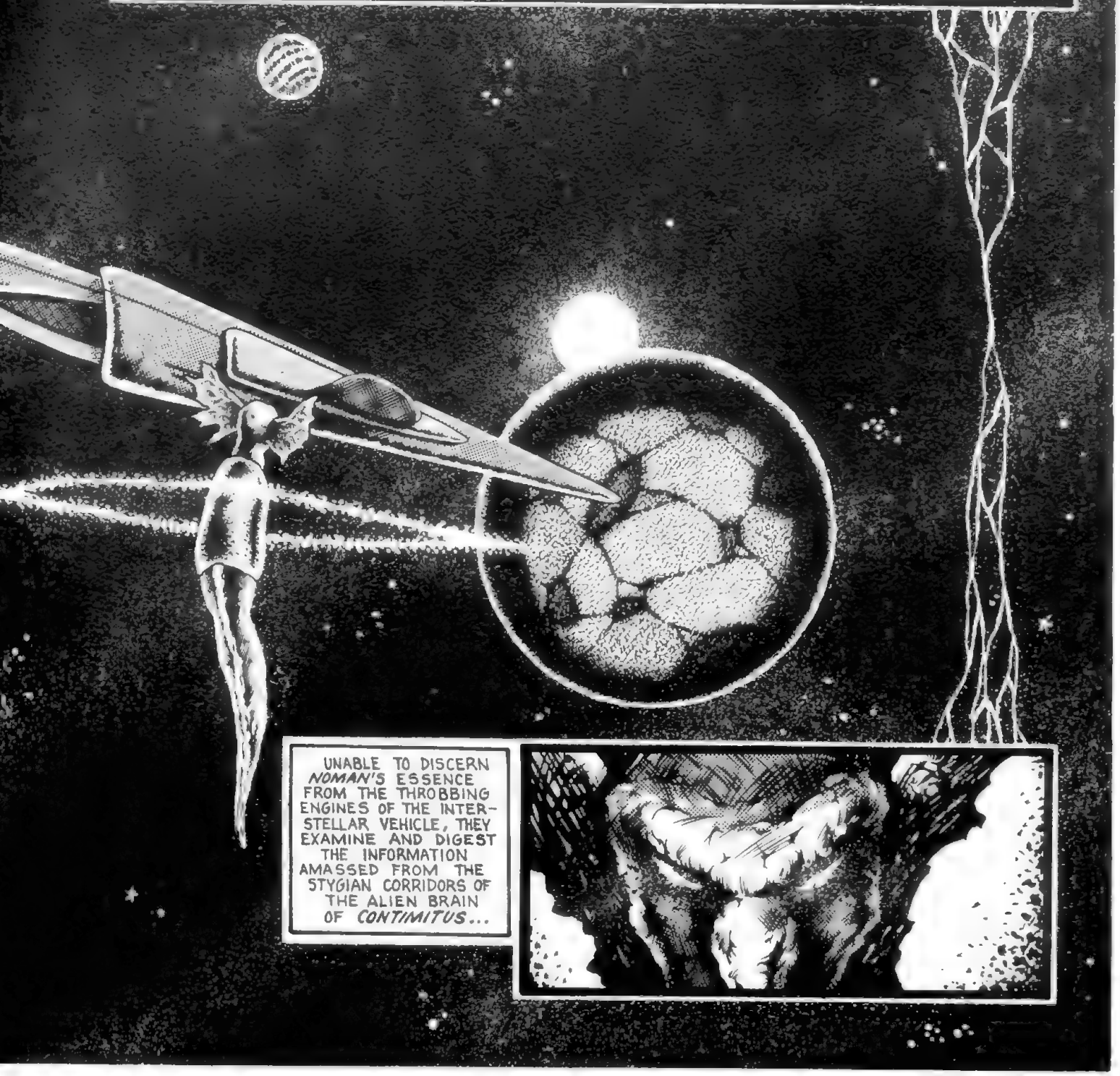
"TELL ME MORE OF -- "

"OUR DESTINATION? THAT YOU CAME WILLINGLY PROVES TO ME YOUR ABILITY TO ACCEPT THE ULTIMATE CONSEQUENCES OF OUR JOURNEY. I -- " *CONTIMITUS* PAUSED, AWARE OF THE PRESSURE OF FORCES UPON HIS MIND... *"NOMAN -- "* HE SAID, REELING. *"I SENSE DANGER. SOMETHING IS WRONG, STRANGELY WRONG..."*

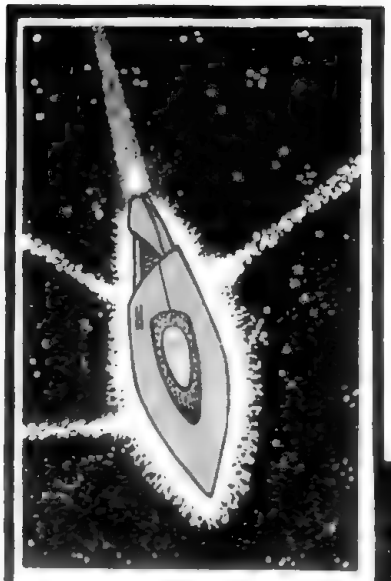


CONTIMITUS, BEFORE EMBARKING ON HIS ODYSSEY TO EARTH, HAD CONSTRUCTED A STRONGHOLD ON A BLEAK ASTEROID LOCATED IN THE OUTER REACHES OF A MYSTERIOUS FORBIDDEN ZONE. HIS SHIP HAS TRANSGRESSED ON THE QUADRANT OF SPACE MONITORED BY ENTITIES, WHO, IN THEIR TRANSCENDING WISDOM REALIZE THAT NOT ALL BEINGS ARE WORTHY OF THE COSMOS. LOWERING THEIR RADIOACTIVE VIBRATORY EMANATIONS, THEY BREACH THE CONSTRICTING INTER-DIMENSIONAL BARRIER IN SILVER-BLUE AURAS OF SHIMMERING ENERGY...

INSTINCTIVELY, *NOMAN* TURNS ON HIS CLOAK OF INVISIBILITY AS WISPY TENACLES OF OMNIPOTENT THOUGHT-FORCE PROBE THE INTERIOR OF THE GLEAMING STAR CRUISER ...



UNABLE TO DISCERN *NOMAN'S* ESSENCE FROM THE THROBBING ENGINES OF THE INTER-STELLAR VEHICLE, THEY EXAMINE AND DIGEST THE INFORMATION AMASSED FROM THE STYGIAN CORRIDORS OF THE ALIEN BRAIN OF *CONTIMITUS*...



"THE UNISON IS ACHIEVED. WE CAN NOW HOLD THIS PHAETHON OMNIBUS AT SUB-LIGHT CELERITY."

"IT IS TYPICAL OF INTERGALACTIC TRANSPORTATION ON THIS PHYSICAL PLANE. NOTE ITS SOURCE OF POWER: MATTER-ANTIMATTER CONVERSION. OUR LAST ENCOUNTER WITH LIFE HERE EMPLOYED THE STABILIZED MAGNATISM PRINCIPLE -- THE ONE BEFORE THAT, LIQUID PROPELLANT. BOTH OBSOLETE WHEN COMPARED TO THIS SPECIMEN."

"NOTICE, THOUGH, THE RESIDUE LEFT BY THE CONVERSON PROCESS. HIGHLY PRIMATIVE."

"I RECALL ONE OF THE EARLIEST ADVANCED LIFE FORMS WE DISCOVERED IN THIS SECTOR. A MALE HUMANOID -- HIS TRANSPORTER WAS INGENIOUS..."

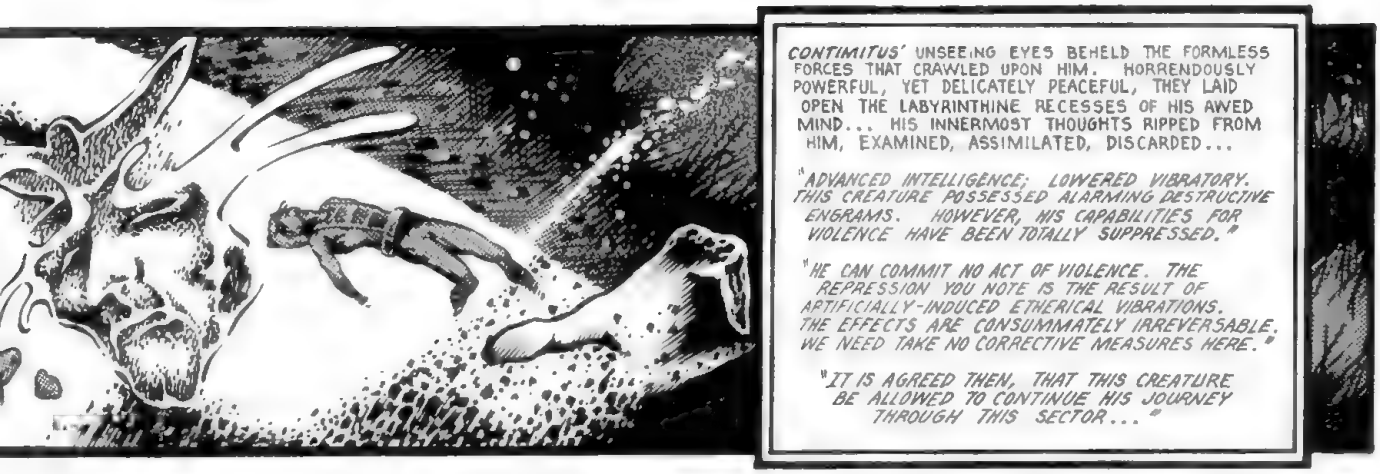
"AS WAS THE HUMANOID HIMSELF INGENIUS, YES -- BUT ALSO HIGHLY DANGEROUS AND DESTRUCTIVE. OUR POWERS WERE NEW TO US THEN, EVEN AS STAR-TRAVEL IS NEW TO THE MYRIAD STAR-SPAWNED RACES OF MAN. HOW PRIMATIVE HIS THOUGHTS -- HOW PRIMORDIAL HIS INSTINCTS: DESTROY WHAT YOU CANNOT COMPREHEND! TOO LIMITED HIS MENTAL CAPACITY TO FATHOM, EVEN FOR AN INSTANT, THAT INTELLIGENCE ON OR ABOVE HIS LEVEL IS NOT INHERENT ONLY TO THE HUMAN FORM. RELIEVED AM I THAT WE HAVE PUT THAT DANGEROUS MIND TO REST."

EARTH HAD BEEN A SMOULDERING MASS OF VOLCANIC SLIME, AND ON THE WORLD OF *CONTIMITUS* MAN HAD NOT YET WALKED UPRIGHT ON TWO LIMBS. IT WAS THEN THESE BEINGS OF THE ETHERIC PLANE AGREED TO MONITOR AREAS OF THE PHYSICAL COSMOS...

THOSE TRAVELERS EXAMINED WHO FOLLOWED THE WAY OF IGNORANT DESTRUCTIVE VIOLENCE INSTEAD OF REASON AND LOGIC WERE JUDGED HARMFUL TO THE WELL-BEING OF THE UNIVERSE...

INTERSTELLAR CRAFT AND TRANSPORTATIONAL DEVICES RETURNED TO THEIR HOME PORTS

PILOTED BY BEINGS WHOSE THINKING PROCESSES HAD BEEN RETARDED. IN PERFECT AND INNOCENT BLISS THEY LIVED UNTIL THE TIME OF DEATH, WHEN AGAIN THE MIND WOULD BEGIN TO FUNCTION AND YEARN FOR ADVANCEMENT...



CONTIMITUS' UNSEEING EYES BEHELD THE FORMLESS FORCES THAT CRAWLED UPON HIM. HORRENDOUSLY POWERFUL, YET DELICATELY PEACEFUL, THEY LAID OPEN THE LABYRINTHINE RECESSES OF HIS AWED MIND... HIS INNERMOST THOUGHTS RIPPED FROM HIM, EXAMINED, ASSIMILATED, DISCARDED...

"ADVANCED INTELLIGENCE; LOWERED VIBRATORY. THIS CREATURE POSSESSED ALARMING DESTRUCTIVE ENGRAMS. HOWEVER, HIS CAPABILITIES FOR VIOLENCE HAVE BEEN TOTALLY SUPPRESSED."

"HE CAN COMMIT NO ACT OF VIOLENCE. THE REPRESSION YOU NOTE IS THE RESULT OF ARTIFICIALLY-INDUCED ETHERICAL VIBRATIONS. THE EFFECTS ARE CONSUMMATELY IRREVERSABLE. WE NEED TAKE NO CORRECTIVE MEASURES HERE."

"IT IS AGREED THEN, THAT THIS CREATURE BE ALLOWED TO CONTINUE HIS JOURNEY THROUGH THIS SECTOR..."

THE GLASSY, UNREAL SENSATIONS OF DISTORTED SPACE AND TIME BEGAN TO FADE AS THE DARK OF NIGHT FLEES IN SILENT STEALTH BEFORE THE BRILLIANCE OF THE DAWNING SUN. SPASMODICALLY, CEREBRAL FLUID IS PUMPED AT REGULAR INTERVALS THROUGH DULL PINK MEMBRANES...

TREMBLING, HE IS ALMOST AWARE OF THE FLASHING DIALS, PULSATING COLORS AND CLICKING RELAYS THAT SURROUND HIM; THE COLD GLINT OF VOLCANIC, STARCAST COBALT BLUE RETURNS TO PALLID, BARREN EYES...

NOMAN, HIS PRESENCE UNFELT BY THE ONES OUTSIDE, GAZED ABOUT HIM. IN MIXED CURIOSITY HE BEHELD THE IMMOBILE, HELPLESS FORM OF *CONTIMITUS,* IGNORANT OF THE CAUSE OF THE STRANGE SITUATION. THE SHIP HAD DECELERATED. THROUGH THE TRANSPARENT DOME OF THE BRIDGE, IRIDESCENT, HOVERING FORMS CAST AN ALABASTER GLOW ON THE PROSTRATE *CONTIMITUS.* AND *NOMAN,* IN APPRENENSION, LOOKED UPON THE IVORY AURAS... YOU ARE UTTERLY SHOCKED, *NOMAN,* BY WHAT YOU NOW SEE. STANDING IN ABJECT FEAR AND ASTONISHMENT, YOU YEARN FOR THE REFUGE OF BLESSED UNCONSCIOUSNESS. BUT YOURS IS THE MIND OF ANTHONY DUNN, THE SCIENTIST...

IT IS THE SCIENTIST WHO NOW CONTROLS THE CIRCUTS OF YOUR ANDROID BODY. AND IT IS THE SCIENTIST WHO MARVELS, IN WISDOM AT THE SPECTACLE WHICH CONFRONTS HIM...

SLOWLY, ETHERIC VIBRATIONS INCREASE. THE CREATURES WITHDRAW FROM THE PHYSICAL PLANE. ALONE, THE CRAFT CONTINUES ALONG ITS LONELY PATH...

CONTINAITUS RAISED HIS VISAGE. *NOMAN* LOCKED AT THE ALIEN. THEIR GAZES LOCKED. THE FIRST ULTIMATE CRISIS, THOUGH UNFORSEEN, WAS RESOLVED -- AND THEY SURVIVED. BUT WHAT OF THE NEXT TIME?

"BEHIND ME I LEAVE T.H.U.N.D.E.R. AND ALL THOSE IN THE WORLD WHOM I KNEW AND FELT KINSHIP WITH. I LEAVE THE WORLD I KNEW WITH MANY DOUBTS. T.H.U.N.D.E.R. HAS NO USE FOR ME AS I NOW AM. BUT SHALL I EVER FORGET DYNAMO AND THE OTHER AGENTS -- THE THINGS I HELPED ACCOMPLISH...."

"WHEN I LEFT MY HOME I TOOK WITH ME VISIONS OF CONQUEST AND GLORY. NOW, I TOO WONDER OF THE FUTURE...."

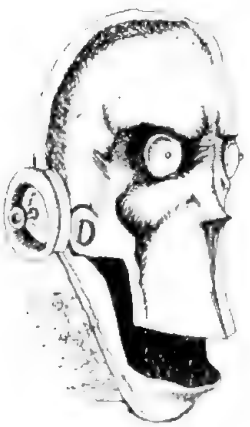
"OUR FIRST STOP, AS YOU PLANNED IT, IS YOUR ASTEROID STRONGHOLD."

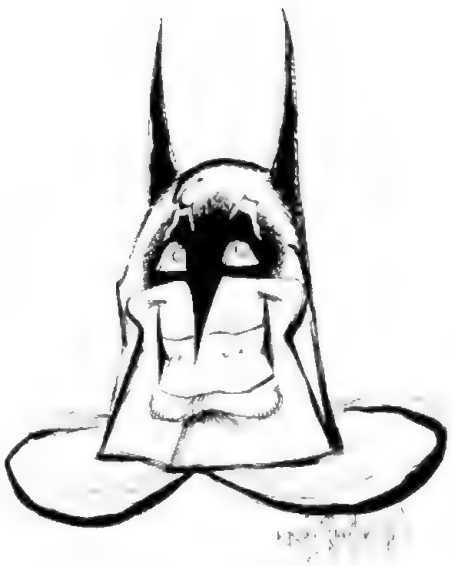
"YES, BUT ONLY TEMPORARILY. AFTER THAT...."

TWO MEN STAND IN SILENCE. BEFORE THEM EXTEND THE STARS AND THE UNENDING AWE AND MYSTERY OF THE COSMOS. BEYOND THAT *INFINITY* BECKONS -- AS IT DOES FOR US ALL....

END

Sketches and Scratches Scribbled by Fandom's FANTUCCHIO





GREENHORN
CHAPTER FOUR
GREEN WAR!
GREEN AMERICA'S MIND AND BODY..
STOP THINKING
HUH ?
WERE TAKEN OVER BY GREENHORN!
GREENHORN THEN LAID WASTE AN-
AWK!
HI!
-UNSUSPECTING GREEN BAT!!
AN EYEWITNESS REPORT WAS GIVEN..
BY GREEN ROBIN TO THE GRN. LEAGUE
THIS WAS FOLLOWED BY.
SHOCK, AND CONSTERNATION
... CALM DELIBERATION!
THERE BETTER BE A PERFECTLY LOGICAL EXPLANATION OR...
WE ARE WITCHA AQUAGREEN!
AND, FINALLY, MOUNTING ANGER!
HAWKAAAAA
DIRTY DOUBLE-DEALIN' SONS OF VILE VIPERS!
AND THUS DOES SUPER LOGIC GIVE WAY TO SUPER EMOTION..
EEEK
POINT OF CONTACT
REACH FOR THE SKY QUICK GREEN!
WHAT TH-- SUPER-GREEN!
-HANLEY '10 '72

THOR'S GREEN HAMMER BREAKS SUPERGREEN-MAN'S ANKLE! (MAGIC)
HAVING A HORRIBLY LOW THRESHOLD OF PAIN, SUPER-GREENMAN PASSES INTO SUPERSHOCK!!!
THE HEX WITH YOU SHORT STUFF!
GREEN IRON STICKS HIS YELLOW ARM IN THE PATH OF THE GREEN BEAM AND...
YIPES!! DUCK, HAWK!
TOO LATE, PAL! ALL THE WAY AROUND I MIGHT HAD!
KIAU
HOKAY - MOP UP CREW REPORTING!!
LET'S CLEAN IT UP, GANG!
BOING!!
EH?
WHAT THE HEY..??
THOOM!
WHAT MADNESS THIS?
BETTER PUT A 24 HOUR SUSPENDED ANIMATION HEX ON THE WHOLE GREEN LEAGUE, GREEN WITCH!
WHAT HATH SPAWN THIS VIOLENT OUTBREAK OF EMOTIONAL IR-RATIONALITY ON THE PART OF OUR FORMER COMPETITORS AND FRIENDS? THEY ACTED LIKE A BUNCH OF SHORTSIGHTED COMIC BOOK SOAP HEROES! THEY ACTED AS IF WE HAD INFLICTED SOME MISFORTUNE UPON THEM!
..AND WHERE IS GREEN AMERICA!?
HEY, AVENGERS, WE GOT A NOTE SAYING YOU WANTED TO SEE US, THE GREEN SOCIETY OF AMERICA! WHAT'S UP?
HEAVENS TO MERCUTROID!!

OUR CLOSE ALLIES HAVE BEEN PULVERIZED!!
IN LESS THAN A SECOND — THE CRN. SOCIETY FIGURES WHAT HAPPENED AND DECIDE TO RETALIATE, IN KIND, INSTANTLY!
OOOG
A BAD OMEN
THE GREEN BEAM HAMMERS A BLOW AT GREEN IRON!
THE HEXING POWER OF THE GREEN WITCH IS NO MATCH FOR THE MIGHTY MAGIC OF THE GREEN FATE!!!
SHHHHHHHZZZZZZ
EVIL WENCH!
UNDERGO THE METAMORPHIC PETRIFICATION! MESMERIZATION!
POOR THORGREEN- HE NO SOONER RECOVERS FROM ONE DEVASTATING BLOW—
— WHEN THE GREEN ATOM LAYS HIM LOW WITH ANOTHER!
GREEN STAR'S ALL-POWER UTILITY ROD IS FASTER THAN QUICKGREEN'S FEET
WIN SOME LOSE SOME HANDSOME!
THE GREEN WONDER JUST SMASHES THE GREEN VISOR!
GREEN MID-NITE SPRAYS 'EM ALL WITH HIS 24 HR. EFFECTIVE BLACKOUT BUBBLE LIQUID!
WOW! WHATA FEW SECONDS OF EMOTIONAL RAGE CAN DO!
LIKE A TOR-NADO!
I DON'T FEEL SO GOOD... THEY WERE ON OUR SIDE...
BUT THIS CRUEL ATTACK ON OUR COUSINS..
HMM.. THESE PICTURES (OF THE GREENHORN CREATURE)-- PERHAPS... MAYBE... COULD IT BE..?
BUT THE PATH OF REASON IS A MAZE THAT REQUIRES TIME. NO SUCH CONSIDERATION IS REQUIRED FOR THE SHORTCUT CALLED EMOTION — AND CONFUSION IS COMPOUNDED... HENCE...
WHAT CHAOS THIS!
THE FANTABULOUS FOUR PLUS TWO ARRIVE JUST IN TIME TO BE PROPERLY SHOCKED AND CONSTERNATED — UP THE RAGE!

WHATAYASAY WE SKIP OVER THE BIG CONFRONTATION SCENE. WE'VE ALL SEEN FLYING (YAWN) FISTS BEFORE SO... EXCEPT FOR GREEN FATE AND DR. STRANGE GREEN, WHO CANCEL EACH OTHER OUT, (BOTH ARE BIG MAGIC MEN.) THE MARBLE-HEAD GROUP IS MORE THAN VICTORIOUS OVER THE DYNAMIC CREW...
WHOOBOY! THAT TAKES CARE OF THOSE RASCALS!
YOU GUYS REALIZE THERE ARE NOW THREE GROUPS LAYING ON THE FLOOR? THAT'S TWO D.C.S AND ONE MARBLE-HEAD GROUP TOTALING 18, NO, 20 BODIES.
YA TINK MAYBE WE WUZ RASH ER SUM-TIN?
HMMMMM" SOME THING MIGHTY WEIRD ABOUT ALL THIS...
CONFUSION- CONCLUSION! LOOK - NO MATTER WHO COMES THRU THAT DOOR' WE DON'T FIGHT! WE DELAY! WE WAIT AND SEE IF WE CAN GET TOGETHER AND FIGURE THIS OUT!

ONE OF THOSE THINGS WE ARE GONNA HAVE TO FIGURE OUT IS THE WHERE-ABOUTS OF GREEN AMERICA! HE AINT...
HERE HE IS! NO FURTHER NEED OF HIM HAVE I!
GAS 'EM!
HE HATH SERVED GREENHORN WELL HELPING TO DEFEAT THE MAJOR SUPERHERO CONTINGENTS OF THIS WORLD!...
A WORLD THAT CAN NOW BE RULED BY GREENHORN AND HIS ARMY OF HITLERS !!!
WHOOOOSH
Army of HITLERS? WOW! What money won't buy... BUT maybe, just maybe, the GREENHAWKS 'll have something to say about all this.
..maybe...
continued...

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AN INTERVIEW WITH GRAY MORROW

CONDUCTED BY BILL G. WILSON

GRAY MORROW is one of the finest illustrators fandom has seen in quite some time. He has established himself as a talented comic book artist, but his career has many facets. He has worked in animation, done many science fiction paintings for both paperbacks and pulps, illustrated posters and even the box and face design for a new Flash Gordon watch, and submitted a Prince Valiant Sunday page to Hal Foster for consideration. (He and Wally Wood had cracks at the job of illustrating Valiant, which finally went to John Cullen Murphy.) Gray has also done many cover illustrations for the dust jackets of many books about old movies and serials, and contributed to such publications as *The Monster Times* and *National Lampoon*, besides producing a portfolio of his work; a package titled *Dark Domain* (available through several dealers).

I first met Gray Morrow at the 1972 New York Convention, and when I suggested the possibility of an interview in an upcoming issue, he was immediately interested. The result of this interest follows. Admittedly, it may fall short of expectations, but this can only be acredited to a lack of time on the part of Mr. Morrow, and a lack of talent on the part of the interviewer. What is important is the fact that the interview provides some information not previously detailed elsewhere, and gives a brief glimpse at the ideas and attitudes of both the artist and the man.

Accompanying the interview are several examples of Gray's diversity in illustration. We regret being unable to print more of Gray's work, but space limitations prevented a further expansion. However, if response to this feature merits it, perhaps we'll be able to persuade him to allow us to print some more examples next time, as a sort of follow-up. In the meantime...enjoy.

-- *Bill Wilson*

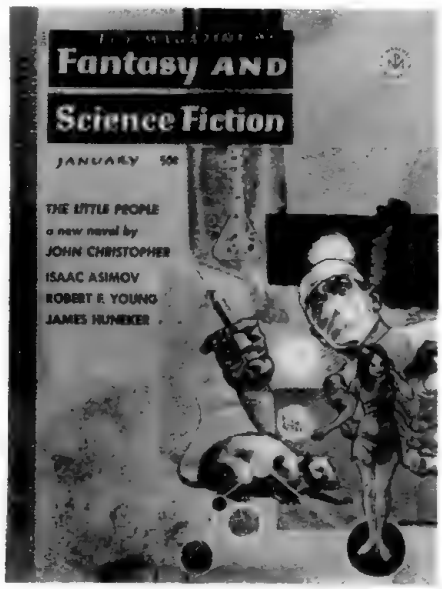
BILL: I guess my best bet would be to begin by asking you about your background; birthdate, birthplace, etc. Well?

GRAY: I was born on March 7, 1934 in Fort Wayne, Indiana. Fort Wayne was a typical wid-western city. I guess the population then was about close to 140,000. It was once written up in *Holiday Magazine* as "the happiest city in America" but I don't think its citizens were particularly aware of it.

Youthful interests? Mainly getting out of Ft. Pain as I used to affectionately refer to it. Of course, other interests included the usual others: candy, soda pop, popcorn, birthdays, playing "doctor", Saturday matinees, and the comics. Comic art was certainly the first artform I remember being impressed with. -- God! Those gorgeous gory newsstand spreads and the mind-wrenching decision of which one to buy with one dime. [After you'd read all the others, of course - or, until the clerk solicitously apprised you of the fact that "this isn't a library buster!"]

BILL: How about some details about both your academic and art education?

GRAY: My high school education was completed at North Side High School. There followed a series of short-lived jobs: soda jerk, street repairman, tie designer, exercize boy on the race track circuit, etc. After these it was off for Chicago, and enrollment in the Chicago Academy of Fine Art, in the late summer of '54. Classes for two nights a week for three months under Jerry Warshaw are the total of my entire formal art training. During the day I worked for Feldkamp-Malloy, the second-largest art studio in town at the time, which was much more useful. In due course I was fired, and sought an assistant job with Rick Yaeger - unsuccessfully. Undaunted, but encouraged by a previous meeting with Allen Saunders, I submitted a couple of comic strips to various syndicates... No luck.



Encouraged by this series of successes, I decided to come to New York. I arrived in the winter of '55 ... in the spring of '56 I met up with Al Williamson, Angelo Torres, and Wally Wood. I approached Toby Press and sold my first comic book job to them - a love story. Strangely enough, they went out of business before it was published. Right after this, I did two complete comic books for another company - the name of which I no longer remember - a western with my own characters, and a version of Howard's "Tower of the Elephant." The books never saw print; the company folded. These were the early days of the Comics Code, and for someone just starting out it was hardly a cheering prospect at the time to reflect on my choice of career as I listened to the resounding crash of one publisher after another topple around me ...

However, with these recommendations - the courageous Wood and Williamson sought my services (they're not

out of business yet!) and all was well until I went into the service in late '[illegible].

BILL: What was your first commission? In what direction are your ambition & career going?

GRAY: My very first commission was something like a bank or a tie design when I was still in my teens, but my memory fails me....

I'm still longing to see something entirely of my own in print: something along the lines of Barbarella, Epoxy, Saga de Xam, etc. At present the direction I seem to be going in is more heavily into other areas of illustration and commercial art.

BILL: What medium or field of illustration is your favorite?

GRAY: Favorite medium? That's very hard to answer. I guess comics will always be my first love, but I enjoy painting equally well.

BILL: How would you best describe yourself, as an illustrator, advertising artist, comic artist, painter, or what?

GRAY: - or what.

BILL: I'll accept that. (What choice do I have?) Anyway, let's get back on the track: How about some information about your past, present, and future involvement in the field?

GRAY: At the present I'm doing some work for *National Lampoon*, an occasional assignment from Marvel, and the commercial comics. I have ghosted Rip Kirby, X-9, and Ben Bolt newspaper strips.

In commercial illustration, I've done virtually all the science fiction mags, paperbacks, educational film strips, TV animation (the Spiderman series, chiefly). I'm now going into Gothic and Western paperback illustrations, and am currently working on #24, #25, and #26 in the Perry Rhodan series.

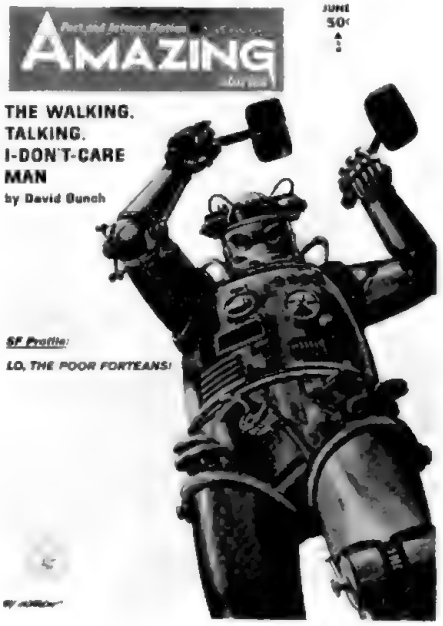
BILL: What is your view of the importance and rightful recognition of the artist today?

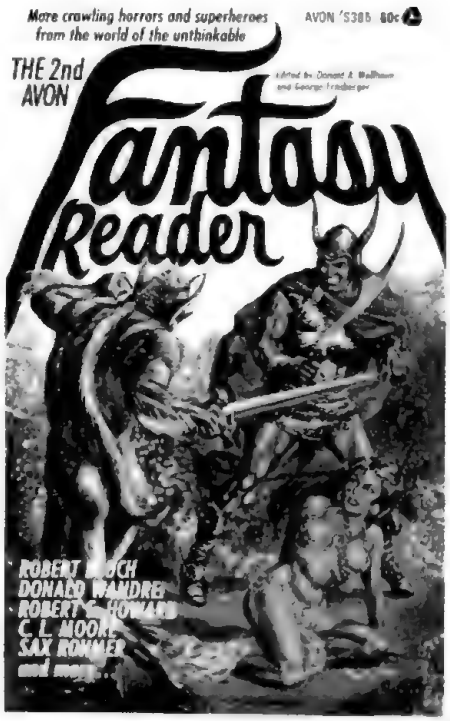
GRAY: More than any recognition, I'm interested in sufficient financial security to pursue all my interests in a more leisurely fashion... but such recognition is always welcome when it comes.

BILL: What and who are some of your favorites among comic books, comic book and/or strip characters and artists, both on a commercial and comic book strip level?

GRAY: That's another toughie as far as story content, very little or very few are adult enough to hold my interest and by that I don't necessarily mean unbridled sex... just intelligent scripting at least on a par with other medias. There's no

reason, say, why "Sleuth" wouldn't make a good comic book, or comics a good Broadway play.





FIENDISH & FRIGHTENING
Slaughter of
GHASTLY HORROR!
FIVE BLOODY GRAVES
ROBERT DIX JIM DAVIS SCOTT BRADY with GENE RAYMOND AS 'DEATH'
JOHN CARRADINE PAULA RAYMOND JOHN CARDOS
Technicolor & Techniscope
Produced & Directed by A. ADAMSON
INDEPENDENT-INTERNATIONAL

As for the artists: I'm as much a fan as anyone else of Raymond, Salinas, Adams, Williamson, Alex Toth (the comic book artist's artist), and others. I could name dozens of other artists for what they can do that is distinctively their own ... like Steranko, Nino, Giolletti, and so on. One way or another they all impress ,e because of a common bond ... we all share the same love.

BILL: What's the story behind that Prince Valiant sample page?

GRAY: The Valiant sample was done when Hal Foster decided to go into semi-retirement. It was done in August, and published in October or November of '71. It was done as a sample when Foster interviewed myself and a couple of others (Wallace Wood & John Cullen Murphy) to take over... Needless to say...

BILL: What current projects are you working on?

GRAY: Currently, I'm working on a series for *National Lampoon*, cover illustrations for Marvel's new pulp magazine and its three or four other black and white horror magazines, the long-lived Perry Rhodan series, and, hopefully, new projects on the horizon.

BILL: How's your working speed?

GRAY: My working speed can best be described as SLOW. It varies..at best two pages penciled and inked a day.

the Monster Times
is comics and horror and cinema and literature and illustration and interviews and mind bogging scoops and records and posters and fantasy and wonder and worth every penny you spend on it
The MONSTER TIMES has some of the best cartoonists and illustrators in the field—top-notch talent who'll produce works of such creepish craftsmanship, that you'll want to frame them and hang them in your room, on or aside your autographed photo of Spiro Agnew.

BILL: Which tools do you prefer to do the most work with?

GRAY: I'm constantly experimenting with standard instruments and pencils, magic markers, etc. - anything new that comes along. I'd draw with a broken twig if I could get an interesting effect with it.

BILL: What artists have proved to be inspirations and influences to your work?

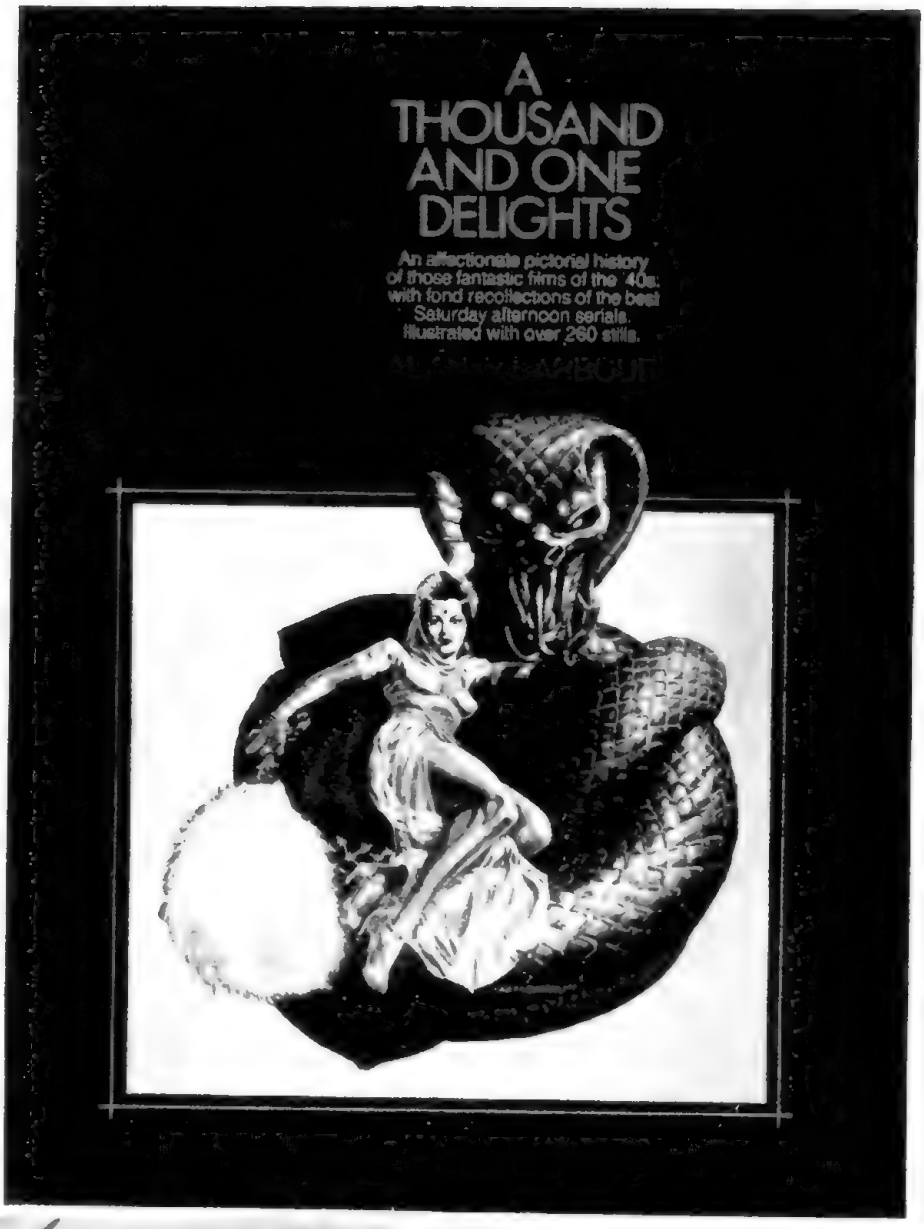
GRAY: I'm influenced by good brandy, and frequently inspired by the same. As stated before re: comic book artists, I'll name some others: Charles Dana Gibson, Austin Briggs, J. C. Coll, Mitchell Hooks, Sandy Kossin, Virgil Finlay...and on and on...

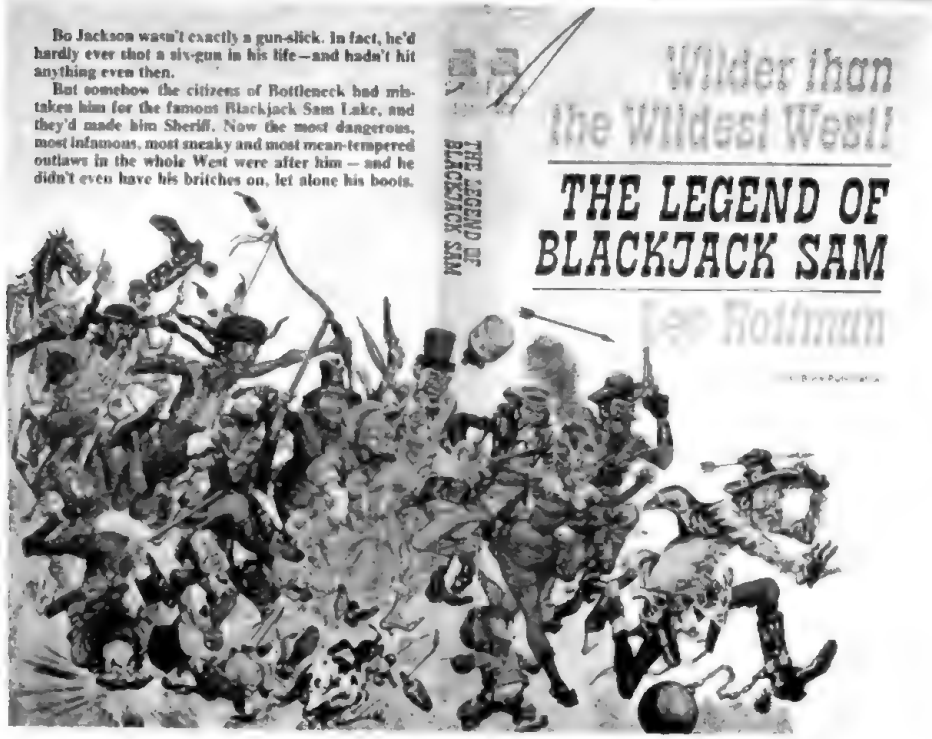
BILL: How about some of your opinions, comments and suggestions about the comic book and comic strip field?

GRAY: Oh, a whole can of worms... I don't know... there's a lot of controversey within the field today. My own opinions are: The industry hasn't kept pace with readership; Publishers themselves don't sufficiently reward the creative contributors. There are still alot of markets and areas to be explored. The field itself is perhaps just now beginning to expand a little bit. Comics as we know them, however badly misused still have a tremendous potential as an art form for sparking peoples imaginations that can't be destroyed. I think there's a renaissance coming!

BILL: Finally, what are your opinions of fandom and the ACBA organization?

GRAY: As fandom is concerned:
"I'm all for people who are all for comics."
I don't think ACBA has yet realized their original goals, but I still have hopes! *


A THOUSAND AND ONE DELIGHTS
An affectionate pictorial history of those fantastic films of the '40s, with fond recollections of the best Saturday afternoon serials. Illustrated with over 260 stills.


Bo Jackson wasn't exactly a gun-slick. In fact, he'd hardly ever shot a six-gun in his life—and hadn't hit anything even then.
But somehow the citizens of Bottleneck had mistaken him for the famous Blackjack Sam Lake, and they'd made him Sheriff. Now the most dangerous, most infamous, most sneaky and most mean-tempered outlaws in the whole West were after him — and he didn't even have his britches on, let alone his boots.
THE LEGEND OF BLACKJACK SAM
Wilder than the Wildest West!
THE LEGEND OF BLACKJACK SAM
Lee Hoffman

Ditko's

J SERIES

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WHAT IS *JUSTICE*?
WHAT IS THE *CRITERION* OF *JUSTICE*?
IS IT *THE LAW*?.. *THE GOOD OF SOCIETY*?.. OR IS IT *A NATURAL RIGHT*?
IS IT *SUBJECTIVE*... *ARBRITARY*.. OR *OBJECTIVE*?

Presenting.

A VIEW OF ***JUSTICE!***

IN A SMALL NATION AT A POLICE OUTPOST TOWN!
IN THE NAME OF THE PEOPLE'S GOOD.. ATTACK!
FIGHT FOR THE PEOPLE'S REVOLUTION! FIGHT FOR FREEDOM AND JUSTICE!
KILL ALL WHO RESIST THE PEOPLE'S JUST CAUSE!

OFFICERS DEAD..OUT-NUMBERED.. HELP UNDE-PENDABLE..
WHY RESIST FURTHER FOR OUR HATED RULER ..BETTER A LIVE PRISON-ER THAN A DEAD NO-THING. MAYBE WE CAN JOIN THEM .BE ON THE WINNING SIDE!

..IT IS SERIOUS!.. I QUIT MEDICAL SCHOOL TOO SOON YOU NEED DR. FABI!
✻✻ WHEN IT IS YOUR TIME TO... SERVE THE PEOPLE'S CAUSE.. JUNO.. YOU'RE USELESS..!
DR FABI WAS TO BE HERE BEFORE THE ATTACK FIND..
LEADER!
WHA'..IT'S LUPEN! FROM DR. FABI'S GROUP..
...WE WERE AMBUSHED!.. DR FABI HAS BEEN CAPTURED.. OR KILLED!
..THEN.. THEN NO NO.. DOCTOR... FOR ME...
BUT WE STOPPED A TOURIST BUS FOR HOSTAGES...AMONG THEM IS A DOCTOR!
YOU ARE THE PEOPLE'S HERO!
WE ARE BEING HELD AGAINST OUR WILL.. BY FORCE.. RELEASE US!
YOU WILL BE RE-LEASED..BUT.. ONLY AFTER YOU HAVE TREATED ME!..
YOU, DR, MUST SAVE ME!..I AM THE ONLY HOPE FOR MY PEOPLE..THEY NEED ME TO LEAD THE FORCES THAT WILL ✻ OVERTHROW AN EVIL EXPLOITING ... REGIME. I HAVE SWORN TO GIVE FREEDOM. JUSTICE AND POWER BACK TO THE PEOPLE...✻
I MUST NOT DIE.. UNTIL THE PEOPLE'S CAUSE IS WON...✻ AND THEY ARE FREE!✻ SAVE ME.. OUR NOBEL CAUSE..AND YOU GO FREE!✻
NO!..I WILL NOT TREAT YOU!
WHAT!?..YOU..A DOCTOR.. REFUSE!?..I WILL FORCE YOU TO SAVE..
JUNO. WAIT! THE JUSTICE OF OUR PEOPLE'S CAUSE DOES NOT MOVE HIM..✻ BUT..
YOU WILL DO..WHAT I WANT. DOCTOR,..AND I WILL SHOW YOU WHY...✻ LOOK OUT-SIDE!...✻... NOW.. MIGUEL..✻
✻ KILL THOSE WHO OPPOSE THE COMMON PEOPLE'S WILL..
NO!..DON'T.
2

YOU SLAUGHTERED THEM...
NO, DOCTOR. YOU DID IT
YOU INHUMAN MONSTER! I'LL
HOLD HIM! DON'T HURT HIM. BIND HIM...
THEIR DEATHS ARE YOUR FAULT! YOU FORCED ME TO PROVE I MEAN WHAT I SAY! FOR THE PEOPLE'S GOOD I CANNOT LET ANYONE OPPOSE THEIR JUST CAUSE. THEY NEED ME TO RESTORE THEIR RIGHT TO BE FREE! YOU WILL NOT OPPOSE THE PEOPLE! FOR THEM YOU WILL SAVE ME!
NEVER!
YOU WILL SAVE ME, DOCTOR, OR..
I WILL KILL ALL OF YOU..! PAINFULLY! CONVINCE THE DOCTOR BEFORE WE REACH CAMP! JUNO, TAKE CHARGE OF THEM..! YOU WILL ASSIST THE DOCTOR'S OPERATION!
HE MUST! PLEASE GOD. MAKE HIM..
OF COURSE HE'LL SAVE YOU HE'S A DOCTOR
YOU CRAZY!? YOU'RE THROWING AWAY ALL OUR LIVES.
NO CHOICE! YOU MUST OPERATE
HURRY! MOVE OUT BEFORE THE ARMY PATROLS ARRIVE..
IF YOU LET OUR LEADER DIE MY HAND WILL KILL YOU!
PLEASE, FOR OUR SAKE, TELL THEM, NOW, YOU'LL SAVE HIM!
THERE'S NO SINGLE TRUTH NO ONE IS ALL RIGHT OR WRONG - GOOD OR EVIL! WHO'S TO JUDGE? HOW? WHAT HAPPEND DOESN'T MATTER ONLY THAT FOR THE COMMON GOOD YOU MUST DO YOUR DUTY YOU OWE IT TO US SAVE HIM YOURSELF US!..
so TRUTH IS NOT an ABSOLUTE but the COMMON GOOD and DUTY are ABSOLUTES!..A GOOD without being TRUE!
BE PRACTICAL! THIS IS NO TIME FOR PRINCIPLES. WE ALL WANT TO LIVE.. NOTHING ELSE TO CONSIDER.. SAVING HIM IS RIGHT BECAUSE IT WORKS FOR OUR GOOD - HERE AND NOW!.. THAT'S WHAT COUNTS THE NOW!
..EXPEDIENCY the GUIDING PRINCIPLE of the DENIERS of GUIDING PRINCIPLES!
YOU'RE BEING IMMORAL DENYING A DIVINE JUSTICE A HOLY GOOD ACCEPT WHAT IS. LIFE'S TRUE PURPOSE IS BEYOND MAN'S UNDERSTANDING... DONT QUESTION - JUST OBEY AND SERVE THE SACRED LAWS YOU MUST SHOW MERCY..FORGIVENESS. GIVE LOVE.. HELP..EVEN TO AN ENEMY..
an appeal by a man of FAITH to SAVE a man of FORCE..both ENEMIES of REASON..both demanding BLIND OBIEDENCE to their WHIMS or FEELINGS!
YOU SELFISH* YOUR LIFE DOESN'T BELONG TO YOU! YOU HAVE NO RIGHT TO REFUSE OUR NEED OF YOUR SKILLS.. IT IS MORAL..HUMAN TO SACRIFICE TO OTHER'S NEEDS. WE DEMAND YOU SACRIFICE YOUR PRINCIPLES AND GIVE US WHAT WE NEED TO LIVE. SUBMIT!
the NEEDY have a RIGHT to my LIFE but I have NO RIGHT to IT..NO RIGHT to REFUSE ANYONE'S "NEEDS"!

OUR LEADER MUST BE CRUEL TO WIN! BUT HE IS A GOOD MAN. OUR HOPE. OUR SAVIOR! WITHOUT HIM WE WILL NEVER ACHIEVE VICTORY. FREEDOM. A GOOD LIFE! IN THE NAME OF JUSTICE.. IN ALL THAT IS RIGHT. GOOD. I BEG YOU SAVE THE ENSLAVED PEOPLE'S HOPE!
..SO "GOOD" ENDS JUSTIFY EVIL MEANS...
YOUR ARGUEMENTS ARE ALL MEANINGLESS. YOU ALL WANT CONTRADICTIONS TO EXIST THE IRRATIONAL TO BE TRUE! I WON'T SAVE THAT KILLER!
YOU'RE MURDERING US..
YOU'RE A DEVIL. INHUMAN EVIL!
I DEMAND YOU SAVE ME...
WE'LL GIVE YOU ANYTHING YOU ASK OPERATE!
YOU DISGUSTING HYPOCRITE! HOW CAN A DOCTOR REFUSE TO SAVE A LIFE..A VALUABLE ONE!
BECAUSE I AM A DOCTOR AND THE MOST IMPORTANT. VALUABLE THING TO ME IS A HUMAN LIFE!
FOR ME, LIFE IS THE ULTIMATE VALUE. MY STANDARD OF THE GOOD! WHATEVER BENIFITS LIFE IS THE GOOD.. WHATEVER HARMS LIFE IS THE EVIL! ANY MAN WHO THROUGH FRAUD OR FORCE USES..HARMS OR DESTROYS A LIFE DOES NOT RESPECT LIFE OR HOLD IT AS A VALUE..A GOOD! AS YOUR NOBLE LEADER DEMONSTRATED!
NOT PEOPLE BUT INDIVIDUALS POSSES LIFE! THINGS CAN BE GOOD AND EVIL..NOT TO THE NON-LIVING BUT ONLY TO LIFE TO THE LIVING! IF LIFE IS NOT THE STANDARD OF THE GOOD..IT IS A "GOOD" THAT IS MORE IMPORTANT THAN EXISTENCE THAN LIFE.. A "GOOD" NO INDIVIDUAL CAN EVER REACH OR ENJOY. THE "PEOPLE'S GOOD" MEANS PEOPLE ARE IMPORTANT, BUT NOT INDIVIDUAL LIVES! SO YOUR LEADER IS FREE TO MURDER, BUT BECAUSE IT IS DONE IN THE NAME OF A NON-LIVING "GOOD"-IT IS NOT EVIL! ATROCITIES IN THE "PEOPLE'S" NAME OR CAUSE ARE ACTS OF "JUSTICE"!
WOULD YOU FORCE ME TO SAVE BLINDNESS IN THE CAUSE OF SEEING? YET YOU THREATEN MY LIFE TO SAVE A KILLER OF LIFE IN THE NAME OF A "GOOD"! "GOOD" BY WHAT STANDARD?..ONE FOR LIFE..OR ANTI-LIFE?
YOUR LEADER IS ANTI-LIFE SURVIVING LIKE A CANNIBAL! PEOPLE'S CAUSE'S ONLY PUT NEW TYRANTS IN POWER! A "PEOPLE'S GOOD" IS A DEATH SENTENCE ON INDIVIDUAL LIFE!
I AM PRO-LIFE! I WHO VALUE LIFE, MY OWN ABOVE ALL WILL NOT BETRAY IT BY SAVING AN ENEMY OF LIFE! I GRANT YOUR ANTI-LIFE WHAT HE DESERVES-NON-EXISTENCE..DEATH!
WHAT IS LEFT OF AND FOR YOU? WHAT ONCE MADE YOUR LIFE WORTH LIVING FOR ITS OWN SAKE? WHAT PASSION ONCE BORN AND STRUGGLING TO EXIST DID YOU BETRAY AND KILL TO PLEASE AND SERVE THE "PEOPLE". EVERYONE BUT NO INDIVIDUAL..
STOP IT! sob..sob..
WHA?!
..sob.. OH, MY GOD ..SOB!
4.

JUNO, THE PEOPLE'S CAUSE HAS NO USE FOR WEAKLINGS!
sob..I DON'T KNOW WHAT CAME sob OVER ME. I COULDN'T HELP IT sob..
BAH! IF YOU WERE NOT NEEDED TO ASSIST THE DOCTOR, I WOULD SHOOT YOU AS A TRAITOR TO THE PEOPLE!
A WEAK ACT OR A HEALTHY RESPONSE TO A VISION OF LIFE. FORGOTTEN. BETRAYED... WHICH ONE, JUNO?
SHUT-UP!..NO MORE STUPID TALK..MY..MY LEADER'S LIFE..
BE HONEST WITH YOURSELF, JUNO! WHAT KIND OF LIFE DID YOU ONCE WANT TO SEE. EXPERIENCE. LIVE!
PLEASE SHUT-UP sob SHUT sob..!
DR. FABI! OH! NO! YOU STILL CAN'T OPERATE!..OUR LEADER
..A RUNNER TOLD ME. THE CAPTIVE DOCTOR WILL OPERATE.... BRING THEM INSIDE!
GOOD! WE HAVE TIME! JUNO, FINISH THE PREPARATIONS. I WILL AID THE DOCTOR! UNTIE HIM!
I AM NOT OPERATING!
LISTEN WELL! MY LEADER AND I SACRIFICED MUCH TO FIGHT AN EVIL SYSTEM! HE IS A PART OF OUR COLLECTIVE LEADERSHIP.. VITAL TO OUR MILITARY SUCCESS..TO WINNING A PEOPLE'S GOVERMENT SO WE CAN ELIMINATE THE SOCIAL EVILS OF SELFISH GREED AND EXPLOTATION THAT PLAGUE THE PEOPLE!
YOU MERELY JOINED ONE GANG AFTER THE POWER NOW HELD BY ANOTHER GANG. BOTH EVILS AFTER A "GOOD END" BOTH USING FORCE AND HUMAN SACRIFICE AS THE MEANS!
THE COMMON GOOD DEMANDS SACRIFICE! IT IS THE COLLECTIVE, THE PEOPLE THAT MUST BE SERVED. NOT THE SELFISH INDIVIDUAL. ONCE EVERY MAN IS PLACED IN A SOCIAL ROLE, SOCIETY WILL FUNCTION WHERE ALL REACH AND ENJOY THE COLLECTIVE EXPERIENCE OF SERVING AND BEING SERVED EQUALLY!
HOW DOES EVERYONE DECIDE WHEN AND HOW TO BE EQUALLY SACRIFICED? AN INDIVIDUAL WOULD ASK BY WHAT PRINCIPLE RIGHT IS CANNIBALISM JUSTIFIED AS A MORAL GOOD?
BAH! YOUR PRECIOUS INDIVIDUALS NEITHER KNOW OR CARE WHAT IS TO HIS BEST INTEREST! HIS GREEDY WANTS ONLY PRODUCE EXPLOITATION.. MISERY AND INJUSTICE! BUT A COLLECTIVE GOOD THAT TRANSCENDS THE INDIVIDUAL AND UNITE ALL AS ONE WILL STOP AND ELIMINATE THE EVIL CREATED BY THE "I" AND "MINE" ONLY THE UNSELFLESS "WE" CAN ACHIEVE THE GOOD!
IF "MY" ACTIONS ARE SELFISH. WRONG..HOW DO THE ACTIONS OF A "WE" BECOME RIGHT? HOW DO YOU THINK OR ACT AS A PEOPLE. AN UNSELFISH WE?
YOU DON'T UNDERSTAND COLLECTIVE LOGIC! ONCE MEN FOR THEIR OWN GOOD SACRIFICE THEIR INDIVIDUALITY FOR HUMANITY, ACCEPT OBEDIENCE DUTY AND JOIN THE COLLECTIVE. THEN, INDIVIDUAL EVILS SELFISHNESS, GREED, EXPLOITATION AND INJUSTICE ARE ELIMINATED!.. THE COLLECTIVE CANNOT BE SELFISH THE ALL CANNOT EXPLOIT ITSELF!
HOW DOES THE "ALL" ARRIVE AT THE TRUTH. HOLD POWER. DECIDE, GIVE ORDERS? ALL TO AND BY ALL AND NO OPPOSITION!
5

IT IS ONLY RIGHT THAT WE WHO SEE THE IDEAL MOST CLEARLY MUST LEAD BUT NOT AS INDIVIDUALS OR FOR OURSELVES' WE DO IT AS PART OF AND FOR THE COLLECTIVE GOOD!
..SO IN THE END AND IN TRUTH..IT IS YOU SELF PROCLAIMED SUPERIOR INDIVIDUALS WHO WILL DECIDE HOW THE INFERIOR PEOPLE SHALL LIVE. AND WHO SHALL DIE!
YOU REJECT LIFE AS AN INDIVIDUAL POSSESION AND RESPONSIBILITY, THE RIGHT OF A MAN TO EXIST FOR HIS OWN SAKE, A MAN'S RIGHT TO CHOOSE HIS OWN GOALS AND SEEK HIS OWN HAPPINESS.' YOU REJECT MUTAL CONSENT, RIGHTS, FREEDOM, OBJECTIVE LAW, ALL THAT IS NECESSARY FOR THE SURVIVAL OF A FREE INDEPENDENT LIFE! ..TO CHOOSE TO REPLACE THAT WITH FORCE A GUN IN YOUR HANDS. YOU WANT POWER DR.FABI, NOT TO RAISE MEN UP BUT TO HOLD THEM DOWN BELOW THE LEVEL OF YOUR HATERED AND FEAR OF EXISTE
ENOUGH!
..I WILL BE MERCIFUL AND BLAME YOUR LACK OF UNDERSTANDING ON YOUR UPBRINGING IN A CORRUPT ENVIROMENT..EVIL SOCIAL SYSTEM! SAVE OUR LEADER AND YOU CAN NAME YOUR OWN REWARD! WHEN I CALL FOR YOU. BE PREPARED TO OPERATE OR TO BE OPERATED ON!
PLEASE! WE DON'T WANT TO DIE.. JOB
..OR LIVE! YOU'RE JUST AFRAID TO DIE!.. YOU WOULD SELL OUT ALL THE MEANING OF LIFE FOR MERE EXISTENCE!
..WHA YOU TRAIT NO!.. AAGH *@* AAH KILL * AAAH! * SHOOT *.. ARGHHH
BANG BANG BANG BANG BANG BANG BANG
..Y..YOU ARE F FREE. HURRY, DOCTOR,.. GO BEFORE THE OTHERS RETURN..
JUNO! YOU'RE HURT!
SO THE KILLERS HAD A FALLING OUT!
JUNO Y YOU TRAITOR WHY?!
..FORGET ME GO.
WE GO AFTER I TREAT YOU! .. GIVE ME A HAND ..
TO HELL WITH HIM!
HE'S CRAZY! YOU'D THINK HE WAS HELPING THE MOST IMPORTANT PERSON IN THE WORLD!
..*@*.. DIDN'T GIVE A DAMN ABOUT US.
I HOPE THEY GET CAUGHT! LET THEM EXPLAIN SERVES THEM RIGHT
..I..I COULDN'T LET THEM KILL YOU WHY.. I..I KILLED THEM..
LATER!.. IT'S NOT SERIOUS IF I HURRY..EVERYTHING LAID OUT. GOOD!
A SHORT TIME LATER.
DONE! AS SOON AS I GET SOME SUPPLIES.. WE'LL LEAVE!
..HELP PLEASE HELP ME!..

STAND ASIDE, DOCTOR! I WILL DEAL WITH THAT ENEMY OF THE STATE!
NO! HE SAVED OUR LIVES! HE DESERVES A FAIR HEARING!
PERHAPS THE OTHER HOSTAGES WERE RIGHT, DOCTOR! TREATING HIM WAS BAD ENOUGH BUT NOW YOU WANT ME TO ALSO GRANT THIS DOG MERCY!
NO! NOT MERCY.. I ASK FOR JUSTICE!
JUSTICE! THE STATE IS THE LAW! IT DECIDES JUSTICE! ANYONE WHO OPPOSSES THE STATE IS A CRIMINAL! WHATEVER TREATMENT HE RECIEVES FROM A REPRESENTATIVE OF THE STATE IS JUSTICE!
..CANNOT A LAW BE UNJUST.. SUBJECTIVE NOT OBJECTIVE! WHY IS A RIGHT TO A FAIR TRIAL, INNOCENT UNTIL PROVEN GUILTY RIGHT TO DEFEN.
DOCTOR! TAKE CARE YOU DO NOT CONVICT YOURSELF!
SUCH TALK COULD MAKE YOU AN ENEMY OF THE STATE!
BUT YOU MUST CONSIDER WHAT HE'S DONE IN JUDGING HIM!
"MUST"! AS A SERVANT OF THE PEOPLE'S STATE ALL I MUST DO IS MY DUTY! THE STATE HAS ALREADY FOUND HIM GUILTY.. ALL THAT REMAINS IS CARRYING OUT THE SENTENCE.. JUSTICE!
THE OTHER HOSTAGES CAN TESTIFY THAT HE SAVED US!
IRRELEVANT! - STAND ASIDE! OBEY THE LAW OR RECIEVE THE SAME JUSTICE AS THIS DOG!
..THAT'S MURDER!
NO! YOU DARE! YOU WILL BOTH DIE!
I SHOULD OF KNOWN BETTER THAN SHOW YOU ANY MERCY. *☻!
YOU DIDN'T SHOW ANY MERCY OR JUSTICE - JUST ANIMAL BEHAVIOR!
DOG! I WILL MAKE YOUR DEATH MOST UNPLEASANT OAAGHHH
LIKE YOU MADE PEOPLE'S LIVES BUT - NO MORE!
NOW YOU RISKED YOUR LIFE TO SAVE MINE WHY DO WE DO IT? I BELIEVE IT IS RIGHT. BUT I DON'T UNDERSTAND.
YOU WILL! BEING CARRIED WILL BE PAINFULL FOR YOU!
..A PAIN I WILL GLADLY BEAR * TO LEARN WHY EVEN NOW * I HAVE A GREAT FEELING.. JOY FOR LIFE * LIKE. I USED TO FEEL... * A LONG TIME AGO..*
JUNO DOCTOR * HELP ME.. * DON'T LEAVE ME *
17.

...I AM RECAPTURING MY PAST, DOCTOR, I ALWAYS LOVED MY LIFE. I WANTED TO LIVE THE GOOD LIFE IN A JUST SOCIETY AS A DOCTOR PROTECTING THAT PRIZED POSSESION - LIFE!
DON'T TALK!
MUST UNTIL YOU SPOKE I NEVER UNDERSTOOD STANDARD OF GOOD. MUST BE LIFE. ALL I EVER DID WAS TO ACT AGAINST WHAT I FELT WAS EVIL. BUT NEVER KNOWING WHY IT WAS EVIL WHAT WAS GOOD..
TO DESTROY A REAL EVIL DOES NOT MEAN ITS PLACE IS AUTOMATICALY REPLACED BY THE GOOD.. I ALSO MERELY JOINED ONE EVIL OPPOSING ANOTHER...
..BUT WHY DID WE RISK OUR LIVES FOR EACH OTHER ENEMIES STRANGERS ..!?
ONLY IN APPEARANCES.' WHEN YOU BROKE DOWN, REVEALING YOUR PASSION FOR LIFE WAS THE SAME AS MINE, WE BECAME BROTHERS— BROTHERS OF VALUES!
TWO MEN BOUND BY THE GREATEST BOND POSSIBLE -OF HOLDING LIFE AS THE HIGHEST GOOD! INDIFFERENCE TO THREATENED VALUES IS INDIFFERENCE TO ONE'S LIFE! WE RETALIATED TO PROTECT THAT IRREPLACERBLE VALUE-LIFE FROM ITS DESTROYERS ... THE INITIATORS OF FORCE!
..YES MY COMRADES BECAME MY LIFE'S ENEMY..AND YOU..YOU WERE ARE WHAT I WANTED MY OWN LIFE TO MEAN....
. MY LIFE HAD TO BE MISERABLE.. ACTIONS BEING GUIDED BY SOMETHING OTHER THAN MY LIFE'S OWN BEST INTEREST. MY ACTIONS WERE CONTRADICTING MY OWN EXISTENCE
IT'S THE ROOT OF MAN'S PROBLEMS! CONTRADICTIONS CANNOT EXIST! MEN CAN HOLD CONTRADICTORY IDEAS, VALUES, BUT, THEY ALWAYS RESULT IN FAILURE.. MISERY!
NOT TO SEEK TO GAIN BY CONTRADICTIONS...WHAT IS HE DOING.. LIKE IN OUR ACTIONS...
WE RECOGNIZED THE PEOPLE WE WERE INVOLVED WITH FOR WHAT THEY WERE..AND TREATED THEM ACCORDINGLY-NOT BETTER OR WORSE THAN THEY DESERVED! WE ACTED ON THE PRINCIPLE OF JUSTICE!
TO GET WHAT YOU REALLY DESERVE.. I SEE WHY MEN HATE AND FEAR JUSTICE. IF THEIR EVIL OUTWEIGHS THEIR GOOD THEY WANT MERCY!
YES, THE UNEARNED! BUT WHEN YOU TREAT THE GUILTY LESS THAN GUILTY- YOU ALSO TREAT THE VICTIM LESS THAN A VICTIM!
WHY HAVE WE BEEN BROUGHT BACK?
OUR CAPTAIN IS DEAD! DR. FABI SURVIVES.
FOR THE GOOD OF ALL..KILL HER!
NO! PLEASE
BANG!
THE DOGS! WE WILL AVENGE OUR COMRADES.. SPREAD OUT.
GUERRILLAS AAAAHH!
NO! SPARE US!..NOT OUR FIGHT..WE JUST WANT TO LIVE!
KILL THE CRIMINALS!
DEATH TO THE TYRANT'S KILLERS!
IF CONTRADICTIONS CANNOT EXIST WHY DO SOME MEN ESCAPE JUSTICE?
NO MAN REALLY ESCAPES JUSTICE BECAUSE PSYCHOLOGICALLY, NO MAN ESCAPES HIMSELF! IRRATIONALITY IS INJUSTICE TO ONESELF! REALITY IS THE ULTIMATE JUSTICE! IT DOES NOT ALLOW MAN TO CONTRADICT HIS NATURE AS A RATIONAL ANIMAL WITHOUT PAYING THE CONSEQUENCES! EVEN IF A MAN'S EVIL IS NEVER EXPOSED-HE KNOWS HE DID WRONG..IS LESS THE MAN HE WAS. COULD BE -OR SHOULD BE! HE LIKES AND TRUSTS HIMSELF LESS.. WILL FEAR AND HATE THE TRUTH, RIGHT, THE HONEST. HE WILL IGNORE THE VICTIM AND SIDE WITH THE GUILTY WILL CHOOSE THE FLAWED OVER THE PERFECT! HE WILL EXPERIENCE MORE ANXIETY AND SELF HATE AND FIND LESS TO ENJOY IN HIMSELF IN LIFE! BUT THERE IS NO PLACE TO HIDE! REALITY WILL NOT ALLOW HIS MENTAL STATE TO BE BETTER THAN HIS BEHAVIOR DESERVES! REASON IS JUSTICE TO ONE'S RATIONAL FACULTY! IT IS THE AFFIRMATION OF ONE'S INTELLECTUAL AND PSYCHOLOGICAL WELL BEING AS PRO-LIFE-A VALUE GOOD! A COMMITMENT TO LIVE- NOT AS A THIEF, PARASITE, BRUTE OR KILLER BUT AS MAN'S NATURE REQUIRES NOT BY THE ANTI-LIFE PREMISES OF FAITH-FRAUD AND FORCE BUT BY REASON! INJUSTICE IS TRYING TO HAVE IT BOTH WAYS! IF THE IMPOSSIBLE WERE POSSIBLE, A LIE-TRUE, THE IRRATIONAL-RIGHT.. THEN MEN COULD ESCAPE JUSTICE!
8
END

BEST TO BILL WILSON
FROM BROOM-HILDA &
RUSSELL MYERS
1972

LETTERS

to THE COLLECTOR
1535 Oneida Dr.
Clairton, Pa. 15025

Logo by DON NEWTON

RUSSELL MYERS
Cartoonist; *BROOM-HILDA*

Being an old guy, (33), I don't fully understand fandom. Perhaps the mistake is in trying to understand it, and not just enjoy the good parts. I did think that TC had way above average artwork compared to other fanzines. The color page by Kline really knocked me out. It was a jewel. I also enjoyed the interviews, as I always like to hear what other cartoonists and artists have to say.

Overall, I'd say it's a fine job... Keep it up... RUSSELL MYERS

Many thanks for your comments, Russell. I'm glad to hear you enjoyed the last issue of THE COLLECTOR, but as far as being too old to understand fandom, I think you'll change your mind soon. Though young people make up the majority of fandom, there remain many a fan who can remember back to the days before comics. I think once you get "into" fandom you'll find it's not really as unusual or complicated as you may think. Meanwhile, best wishes for success with your syndicated BROOM-HILDA strip, and thanks for the original sketch I've reproduced at the left. [Broom-Hilda is copyright © The Chicago Tribune.]

J.R. COCHRAN
P.O. Box 1053
141 Church Street
New Haven, Connecticut 06510

Re: "some more detailed comments (on TC #26) when time permits." Time permitting and the fact that I no longer have TC#26 (having sent it on to writer Doug Moench minus the Ditko piece and cover), I'll try to recall my feelings.

Graphically, I think TC#26 was the most professional-looking effort yet; far superior to any other TC issue I've seen before. I've dug Ditko a good long time. It took me a while to get into him, but once I caught on, I went ape. Which is the reason why I always look forward to any Ditko effort, Mr. A or not. We could not get him back at Warren, so I'm glad to see him somewhere, preferably in TC. Also, the Barr piece was really verywell done. Nice use of artwork. I enjoy your letters page, and wish there was more space for them. I don't now why,but letters to TC are interesting; not "gooey fanzine", but interesting, and thought out.

JOHN BYRNE is a relatively new artist in the field, but already his art has been published in THE MONSTER TIMES and several fanzines. He is an artist with many new ideas, as can be evidenced by the item to the right. We welcome him to the pages of TC, and only wish we would have had room enough for his beautiful full-page illustration of The Batman. [...at least it's something to look forward to next issue.] In the meantime, enjoy this small sample of things-to-come.

SHAZAM!

CAPTAIN MARVEL HAS RETURNED IN FULL GLORY AT DC...

BEARDS & MUSTACHES ARE ALL THE RAGE, YET ***CLARK KENT*** – WHO HAS FOLLOWED FASHION TO THE POINT OF TURTLE-NECKS & SIDEBURNS – REMAINS PATENTLY CLEAN OF CHEEK & CHIN. HOWCUM? GRANTED, WHILE BOTH ***KENT & SUPERMAN*** COULD NOT APPEAR MUSTACHIOED WITHOUT PROVIDING THE LIKES OF ***LOIS LANE*** WITH THE FINAL LINK, SURELY THE FORMER COULD "GROW" ONE WITH THE HELP OF A SUPER-FIXATIVE. OR IS HE GONNA LET ***OLIVER "GREEN ARROW" QUEEN*** OUT-MOD HIM?

BEST WISHES
TO
BILL G.
WILSON
C·C·BECK
1972

EC 'S... THE OLD WITCH

LETTERS

to THE COLLECTOR
1535 Oneida Dr.
Clairton, Pa. 15025

Logo by DON NEWTON

BILL CANTEY
809 Stonefield Ave.
Charleston, S. C. 29412

Thank you for *THE COLLECTOR #26*. I've never been a part of a better fanzine.

Great cover. When Mr. A was appearing in *WITZEND* with Wood's own Animan and Vaughn Bode's anti-war lampoons, it was the best balanced 'zine around. Now *THE COLLECTOR* and *PARAGON* are moving to the head of the class (and against some tough competition ...). I can't praise Ditko's creation too highly. Mr. A is rapidly becoming my favorite "underground" comic character. Amidst the attitudes and values of today's world, Ditko's crusader emerges as an extremely gutsy strip. And I enjoy it for another reason; Mr. A must make the ultra liberal types foam at the mouth. In fact, a lot of fans despise him. But I can't un-derstand why; after all, it's only lines on paper...

Why'd you bad-mouth your editorial? I always read a 'zine's editorial, and I miss it when it's missing. Good editorial! Now go fish for fish.

Tom Fagan, again. I heard he was in some rest home somewhere. (joke! joke!) I intend to buy both the Batman and Superman hardbacks, just as soon as they're priced down. No. I'm going to add them to my library right after *PHASE, TARZAN ALIVE*,and *THE GREAT SERIAL HEROES*. 1975 should do it. All kidding aside: I like book review columns, and they are especially useful now that fan-oriented publications are coming thick and fast.

Ken Barr; a great talent for <u>any</u> utilization of the dramatic illustration. I'll always be a Tarzan fan, but in the Barr portfolio that Jonah Hex rendering really grabbed me. All beautiful stuff,and beautifully presented.

Even a color Kline! If rocketmen can swing swords, then cowboys can ride giant lizards. Anyone who says, "No!" is fighting logic, fandom style.

Nice portfolio on Burroughs' ape man.Tarzan is the favorite fictional character of this fan. In fact, I just finished Phillip Jose Farmer's "Time's Last Gift", and "Lord Tyger". Farmer, a Burroughs fan himself, is having a great time with Tarzan; or, I should say "Tarzan".He "writes around" the character, never really using the name directly. Beautiful idea. Want a review of some Farmer books?

Fantucchio! If I owned a comic-book company, Fantucchio covers would be the number one rule. Always a pleasure to eyeball his work (especially that center-shot).

Thank you for that swell presentation of "The By-Products of Adventure"; the old ads turned out great. You're already a top pro in the printing department.

Joe Sinnott's outgoing attitude to fandom is only exceeded by his talent. He must be the most precise pen alive. Very nice profile of a great pro.

GREENHORN FOREVER! Can't get enough of that Hanley wit and style.

Good (and timely) Captain Marvel article with terrific illoes. If the good Captain does make it back to the public pages and panels, I wonder what the reaction will be. Fandom will love it;but will it $ell?

Hyperman. Is it a strip or an art portfolio? I know, it's both <u>and</u> a highly interesting feature. A special congrats on that.

Finally, good spot illos throughout. Mike Roberts is really coming on strong. That Doc Savage shot on page 52 had real power.

A very neat and well-balanced 'zine... thanks again for letting me in on it.

Many thanks for the comments, Bill. You made so many good points that I'm going to try to go over each one as best I can in this short space. MR. A has always been controversial, for some reason, and I was well aware of that fact when I decided to use the strip in TC. Controversial or not, it remains one hell of a feature for this humble publication.What I now look forward to are the comments concerning this issue's Ditko strip. I'm SURE it will raise some eyebrows! // Tom Fagan is reportedly resting comfortably, in the Rutland Home For The Exhausted, which explains his absence from this issue of TC. Have no fear, though.I'm sure he'll be up and around and writing away in time for next issue. // Ken Barr, Bob Kline, John Fantucchio, Joe Sinnott, and Al Hanley are among the finest, if not <u>the</u> finest,in the business both in talent and attitude. Their help and ideas have added greatly to TC, and I doubt if this would be much of a magazine without them...

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The Fandom Newsstand has the largest selection of fanzines in the Southwest, including both current and out-of-print issues. Check my ads in *The Buyer's Guide* for an up-to-date listing of fanzines in stock. I'm selling the current issue of *The Collector*, along with many back-issues out-of-print and hard-to-find. Additional titles,besides *TC*, include:

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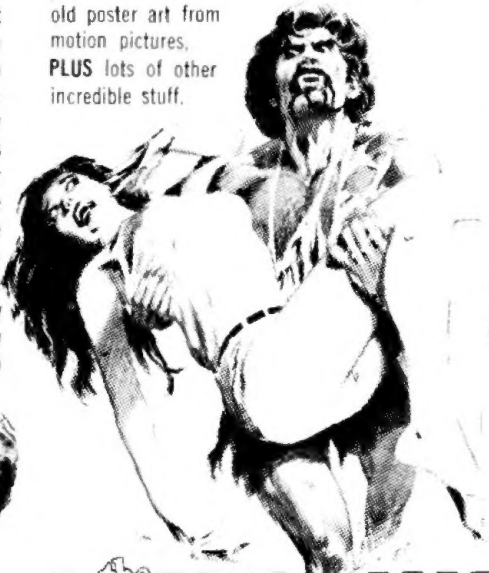
PLUS: interviews with and feature-articles-on Wally Wood, Frank Frazetta, Jeff Jones, Berni Wrightson, Gray Morrow, Denny O'Neil, and Kirk (Superman) Alyn. **PLUS:** original comic strips and short fiction by same and others (potential contributors, please note!). **PLUS** listings of classic SF and fright films being shown in your megalopolitan area. **PLUS** calendars of conventions held across the country, to help boost fan-dom's ranks (we have a special complete STAR TREK issue planned, to coincide with January's Star Trek Con—Trekkies keep this in mind!). **PLUS:** Movie, record and book reviews.

PLUS: Tests of mail-order products a la Consumer Reports, so readers will be forewarned just what is and what isn't a shuck. **PLUS:** rare old poster art from motion pictures. **PLUS** lots of other incredible stuff.



WHO ELSE? Already contributing to "MT" are Berni Wrightson, Gray Morrow, Jeff Jones & Mike Kaluta, not to mention Larry Todd, Denny O'Neil (our regular film reviewer), Phil Seuling (our fan reporter), film buffs Alan Asherman, Steve (L'INCROYABLE CINEMA) Vertleib, and Dave Izzo (Jean Izzo's hubby), Our Man In Filmdom—Roy Frumkes, Don and Maggie Thompson (Fandom's Own!) and at least a half dozen more.

Sound good? We think so, otherwise we wouldn't be taking a gamble, trying to present that elusive whatchamacallit called Quality. Our doors are always open to new suggestions, particularly from Fandom, where all today's talent seems to be coming from.

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Strange, but true, friends, THE MONSTER TIMES is without a doubt the best place to find out about the strange—sometimes slightly perverse—world of comics. No other publication, professional or amateur, can survey the field as well as the MONSTER TIMES.

TMT runs reviews, previews, articles, surveys, columns, commentary and strips all about the world of comic art. We're proud of our achievements in the comics field: TMT was the first publication to reveal the real reason for the cancellation of the late, lamented GREEN LANTERN/GREEN ARROW comic book (TMT 4). THE MONSTER TIMES was the first publication to break the news of National's hiring of Bill Gaines (TMT 6). And TMT was the first publication to report Marvel's fight against the Wage-Price Commission (TMT 9), and the first publication to announce the return of The Big Red Cheese, Captain Marvel, to the world of the living (TMT 13).

We think that's pretty good for a sprightly, young, bi-weekly tabloid that doesn't even get its main support from the comic fans. In the six short months THE MONSTER TIMES has been publishing, we've set the comic world on its ears. We've got the best artists (Jeff Jones, Gray Morrow, Berni Wrightson, Neal Adams, Frank Brunner, Larry Todd, Mike Kaluta, etc. etc.), the best writers (Mary Wolfman, Denny O'Neil, Len Wein, Mark Evanier, Tony Isabella, Phil Seuling, Joe Brancatelli, Joe Kane, Marty Pasko, Doug Moench, Don and Maggie Thompson) and a whole gaggle of other goodies.

And we've got all kinds of advantages that other publications don't have. Like giant 10 by 15 inch pages to show the artwork at full size, a bi-weekly schedule that makes us timely, and best of all, a fresh attitude towards comics. We're not condescending, nor are we awe-struck. We see comics as a phenomenon that should be covered, not ignored and not pandered to. We think we've got the right formula.

Of course, for all you latecomers, we just happen to have a few back issues lying around that you might like to pick up:

No one covers the Comics better than The Monster Times

ISSUE 1, KONG KOLLECTOR'S ITEM, $2. Besides the features on King Kong, Der GOLEM, and THINGS TO COME, we have a cover by Gary Morrow, a review of the Buck Rogers book, and a color centerfold and two page strip all done by baneful Berni Wrightson.

ISSUE 2, STAR TREK SPECIAL, $2. TMT rolls out the magic carpet for the greatest TV sci-fi show ever, interviews with Nimoy and Shatner, profile on Roddenberry and The Last Days of the Enterprise. And for the comic freaks among us, Len Wein tells how to write the STAR TREK Comics (one day you may have to). And cover and color centerfold by Gray Morrow.

ISSUE 3, GIANT BUGS ON THE MUNCH, $1. For comic fans there are reviews of the Finlay book and Stan Lee at Carnegie Hall, Marv Wolfman on bug-heroes in the comics and a Rich Buckler-Marv Wolfman comic strip. Plus features on THEM, Venus Fly-Traps and Mushroom Monsters.

ISSUE 4, BRIDE OF FRANKENSTEIN, $1. Two pages of Jeff Jones in color, friends, need we say more. If we must, there are reviews of GL/GA paperback, The Hero Pulp index, and the PULPS. Plus TALES FROM THE CRYPT, BRIDE OF FRANKENSTEIN and Roger Corman vs. Edgar Allan Poe.

ISSUE 5, CREATURE FEATURED, $1. Two more pages of Jeff Jones, plus a special piece on the ESQUIRE comics of Barry Smith, Mike Ploog, Jeff Jones, Ralph Reese and others. Then there's an interview with Joe Kubert on TARZAN comics, Humphrey Bogart's only monster movie, The Creature from the Black Lagoon, plus more Monsters.

ISSUE 6, ZOMBIES ON PARADE, $1. Featuring Zombies in the comics, a Dan Greene cover and comic strip, a review of Baneful Berni Wrightson's BAD-TIME STORIES, plus a zillion zombie movies.

ISSUE 7, GOOZILLA, $2. The King of the Monsters with his own feature, cover and centerfold. Plus The GOETHE AWARDS, Gray Morrow's DARK DOMAIN, comic strip by Steve Hickman, stories on collecting movies and King Kong vs. Volkswagen.

ISSUE 8, HAMMER HORRORS, $2. All Hammer, all Horror, with features on Dracula, Chris Lee, A Hammer Checklist, a horror history and a werewolf comic strip by Carlos Garron. Plus a centerfold and cover of Dracula by horror master Bill Nelson.

ISSUE 9, SCI-FI SPECIAL, $2. SF in the comics, in the movies and on the boob Tube. THIS ISLAND EARTH, Monster Fan clubs, THE SPACE GIANTS, 2001, and a sci-fi comic strip by England's Paul Neary.

ISSUE 10, EXCLUSIVE E.C. $1.50. You heard us friends, all EC comics in a special memorial issue. Interview with Gaines and Feldstein, Don and Maggie Thompson on SEDUCTION OF THE INNOCENT, review of Horror Comics of the Fifties, and the EC PORTFOLIO. EC Checklist, EC Price List, EC Product List, and a "before and after" Jack Davis centerfold.

ISSUE 11, PLANET OF THE APES, $1. For starters, how about a Neal Adams Dracula. Then there's FRITZ THE CAT, and an interview with the voices from Fritz (none other than Phil Seuling), CONAN of Marvel, review of Graham Gallery comic exhibit, Dan Greene comic strip, and of course, PLANET OF THE APES.

Issue 12, GORGEOUS GORGO, $1. Review of the STERANKO'S HISTORY OF COMICS, Gorgo filmbook and centerfold, Beasts of Blood, more Planet of The Apes, BEN, Tony Isabella comic strip, and lots more. Plus Mike Kaluta's MOST DANGEROUS GAME illos.

ISSUE 13, SPIDER MAN SPECIAL, $1. Hey, hey, all Spidey. Interview with Johnny Romita and Gerry Conway, Spidey's favorite villains, centerfold by Gil Kane and Steve Ditko, cover by Romita. Then there's a history of the comic conventions, Doctor Phibes, Monsterous Movie Goofs and lots more, like a Spidey centerfold!

ISSUE 14, WOLFMAN, $1. Filmbook, cover and centerfold of Wolfman, review of the PHANTOM, the debut of our comics column, and our Godzilla column, review of SCIENCE FICTION FILM (a great new book!), SILENT RUNNING, FROGS and CONQUEST OF THE PLANET OF THE APES, and a far out Bruce Jones comic strip.

ISSUE 15, VALLEY OF GWANGI, $1. Besides GWANGI, there's Vampires in the comics, an Alfred Hitchcock interview, BLACULA, the inside story of how to make a monster movie, more Godzilla (you'll learn to love him!) and a review of the Lovecraft fanzine, HPL.

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